



# MUSICAL COURIER

NATIONAL EDITION

ESTABLISHED

JANUARY

1880

Vol. 37

No. 23

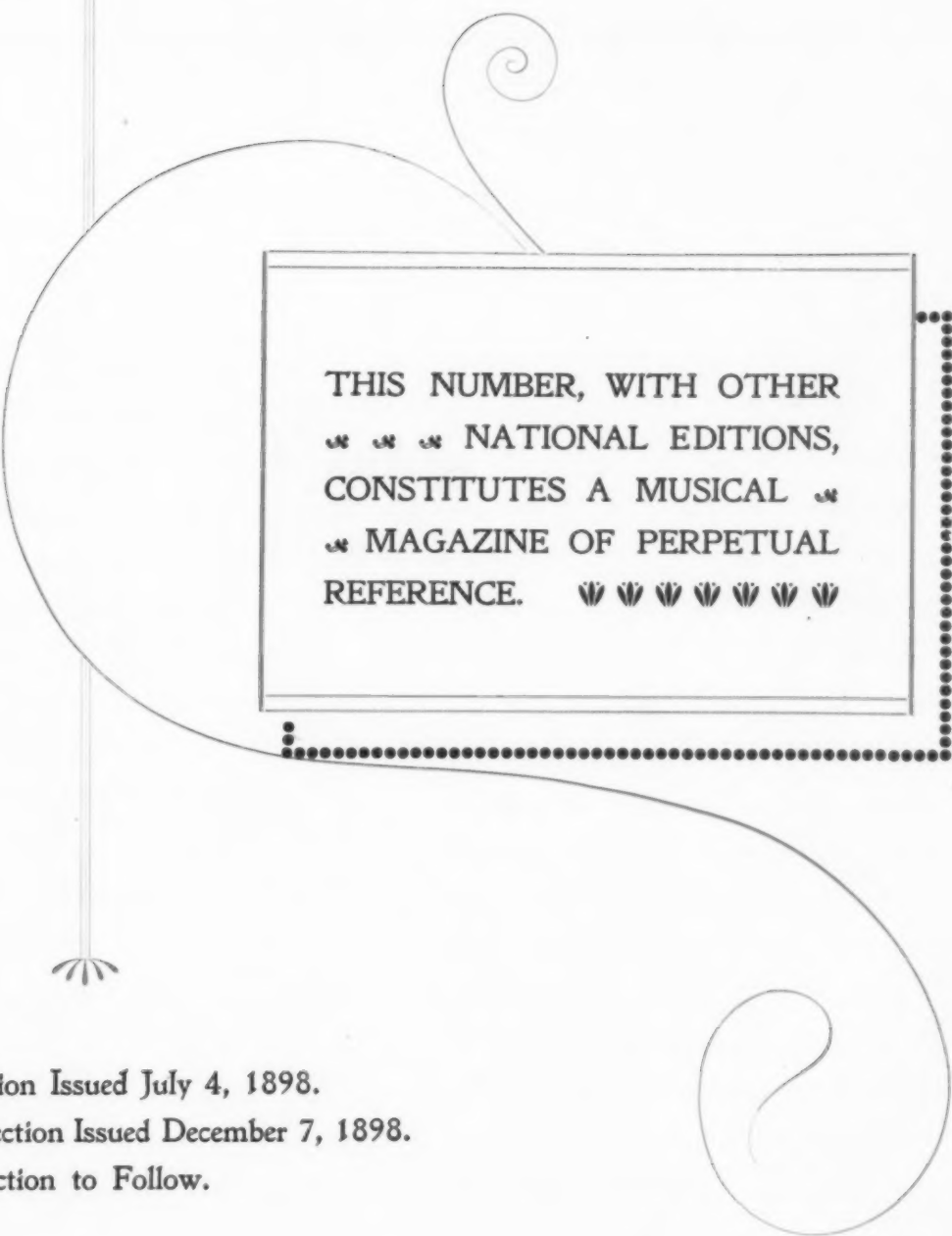


**COLUMBIA, GEM OF THE OCEAN.**  
 Oh, Columbia the gem of the ocean  
 The home of the brave & the free  
 The shrine of each patriot's devotion  
 A world offers homage to thee  
 Thy mandates make heroes assemble  
 When liberty's form stands in view  
 Thy banners make tyranny tremble  
 When borne by the red, white & blue









First Section Issued July 4, 1898.  
Second Section Issued December 7, 1898.  
Third Section to Follow.



## Announcement.

THE MUSICAL COURIER has devoted its life to thoughtful and earnest work in the cause of the art of which it is the Nestor—America's music and her musicians. In a righteous cause, it has been aided and strengthened year after year. Now, after nearly twenty years of labor, it has reached the uppermost rung of the ladder of powerful resource, which is ever applied to a legitimate end. Has the goal of our ambition been reached? is asked of the world. Proof of the artistic greatness of America is again submitted in this Second Section of the National Edition.

That we might appreciate ourselves, THE MUSICAL COURIER gave birth to the First Section in July, which set forth a determination to bring our music and its native interpreters face to face for the benefit of the nation and the world.

It was a journalistic exposition of important musical territory, historical compilations of musical work in influential centres, biographical presentations of individual effort—arranged in a dignified display that each might view itself and the ambition of another. This WILL result in the not

distant future in the complete nationalization of the art—the object to be attained.

The vast and serious interests manifested in that issue and its object were set forth in the responsive attitude of the literary world, as representing enlightened opinion; and the fruit it is already bearing in our own musical life.

This Second Section adds new material to this exposition, reared for self-realization; again agitates an energetic national unison, and in a measure antidotes our lethargic tendencies. We know the musical fertility of America as a nation, once relieved of its unconscious apathy; the former is proven by the work of our own artists this year; the arousing of the nation is possible, as we realize the dismal return given us by the average foreign artist who receives an exorbitant remuneration.

On these pages will be found the records and capabilities of individual and institution which give us the well advised right to realize our value in the final evolution toward a great musical temperament. As promised, this issue takes up the thread of its narrative in exploring the outlying quarters, and exhausting the resources



## THE MUSICAL COURIER.

---

of the ground. In this it acquires a faithful synopsis, necessary in the effort to nurture what THE MUSICAL COURIER has already named a potential cause.

The pages devoted to Paris, Vienna and London pay a grateful tribute to American art as it progresses there, demonstrating our gifted ability for musical development.

What more proof is needed that we want not the foreign artist only, to regale us even with opera, than the story elsewhere in this issue of one hundred and fifty years of its promotion in America, with a record of financial failure? As conducted, the opera under the foreign sway is closing the century as inauspiciously as could have been anticipated by the philosophical student of the subject.

The American musician, whether native or for-

eign born, must identify himself with developing the resources of a new continent, based on the highest artistic ideals of the old country. The traditions of the past must not be obliterated, for they are in a sense holy to us, and upon their proper appreciation, as applied to new conditions, subject to such modifications as are embraced in youth and ambition and energy, they will lead us to the proper solution of the great problem.

Art is universal, or at least should be so, and for that very reason we should not be led to believe that its exponents are those only who periodically visit us; we should have the consciousness and the strength of illustrating that here in our own nation the musician is also gifted with the artistic instinct which but requires co-operation and the enthusiasm flowing from it to manifest itself.





MADLINE SCHILLER.



ARTHUR BIRD.

Three

American

Composers.



O. B. BOISE.

### RICHARD BURMEISTER.

AN event, the importance of which has been adverted to frequently by THE MUSICAL COURIER, is Richard Burmeister's coming to New York as a permanent resident. That this distinguished pianist and composer is now a fixture here means a great deal; and he is already recognised as a vital factor in the musical life of the community. He stands for the true, the beautiful, the good in music as against the commonplace, the trivial, the vulgar. Although not "native here and to the manner born" (for Mr. Burmeister was born in Germany), he is nevertheless an American, for this is the home of his adoption. He is heartily in sympathy with the genius of our republican government and in accord with its institutions. The work as composer, pianist and teacher that Mr. Burmeister has already accomplished is so well understood that a recital of his achievements is not necessary at this time.

As one of the most distinguished of Liszt's pupils Mr. Burmeister has disclosed the attributes of a true virtuoso. He has inherited all the traditions of the Liszt school and added to them a native charm and delicacy all his own. His mechanical skill is great, his beautiful touch and singing tone are remarkable. Burmeister is an ideal interpreter of the romantic phases of latter-day piano music, and toward Chopin his attitude is one of loving reverence and sympathy. Witness his discriminating and indispensable amendments to the F minor concerto, doing for that classic work what Tausig did for its companion in E minor! The Burmeister version has been accepted by pianists as inevitable. Burmeister also has taken the "Concerto Patetico" in E minor by Liszt, written originally for two pianos, and arranged it into a concerto for one piano with orchestra, and has literally torn down Liszt's edifice, but only to build it anew. The entire work is recreated, Liszt's ideas being used, but their presentation being quite novel. And one should hear Burmeister play the work! This slim, delicately organized man plays the piano with sweep, fury and a large artistic conscience. There is a symphonic poem of his own, "Jagd nach dem Glück," which has been praised highly by Continental critics. His piano concerto in D minor was played here by the composer, and won unqualified praise. It is thematically striking and is richly scored. Mr. Burmeister has composed many excellent songs and piano pieces, all stamped by his gracious individuality.

His personality is singularly winning and poetic. There is something of Chopin in his finely modeled features, and his magnetism is of the sort that compels and dominates. A rare type of man is Richard Burmeister and a welcome addition to the musical life of Greater New York.

Mr. Burmeister was born in December, 1860, in Hamburg, Germany. He received an academic education, but when ready to go to the university to study medicine, he decided to change science for art. After

the first musical instruction in Hamburg he soon became a pupil of Liszt, with whom he studied continually for three years, accompanying the great master to Rome, Budapest and Weimar. His concert tours in Europe and America were but great triumphs for the artist who is today one of the piano virtuosos of the very first rank. Mr. Burmeister held positions as professor at the Conservatory of Music in Hamburg, Germany, and at the Peabody Institute in Baltimore. Here he won such a

himself to teaching piano and composition in this city until 1875. Then followed two years further study in Germany.

For the past ten years Mr. Boise has been a very successful teacher of theory and composition in Berlin, where his pupils come from several nationalities—German, Russian, English and American.

Mr. Boise's technical theory is based on the hypothesis that, as music is a plastic art, the preparatory work to composition should in itself be musical—harmonics adequate but natural, counterpoint logical but melodious, polyphony full but consequent, form symmetrical but plastic. The technical and the æsthetic are from the beginning closely associated; nothing good because correct, but correct in order to be good.

Mr. Boise has had the good fortune to have some exceptional talents under his tuition. Among them Paul Tidden, Henry Holden Huss, Howard Brockway, Otto Floersheim, Percy Atherton, Arthur Nevin, Mrs. C. Ryder Crane, Marguerite Melville, Bertha Visanska and Miss Willard (Americans), Charles Hulton (English), and Edmund Herz (Russian). These composers have all written in large form, and most of them orchestral works.

### ARTHUR BIRD.

ARTHUR BIRD was born July 23, 1856, at Mount Auburn, Cambridge, Mass. At an early age he showed a great talent for music, especially improvising.

After studying two years (1875-7) in Berlin with Rohde, Haupt and Loeschhorn, he returned to Boston and accepted the position of organist and choir-master at the Kirk, Halifax, N. S., and head piano instructor at the Young Ladies' Academy and at the Mount St. Vincent Academy in that city.

Here founded with great success the first male chorus in Nova Scotia. In 1881 he returned to Berlin and studied principally composition and orchestration with Professor Heinrich Urban. The summers of 1885 and 1886 were spent socially and musically with Liszt in Weimar, who often had his compositions played.

Bird's first concert in Berlin, in 1886, was a musical success according to all the Berlin papers, and followed by a still greater one at Sondershausen, where the Allgemeine Deutsche Musik Verein, under the personal auspices of Liszt, played his "Carneval." Bird's last visit to America was in 1886, by invitation of the committee of the North American Sängerbund in Milwaukee.

His principal and published works are Symphony in A, three suites for grand orchestra, "Carneval," two episodes, Introduction and Fugue, ballet "Rübezahl," comic opera "Daphne" and innumerable works for piano, flute, violin, including a serenade for wind instruments. Mr. Bird lives at present in Grunewald, Berlin.



RICHARD BURMEISTER.

reputation as a pedagogue that pupils from all parts of the country came to seek his instruction; among them a great number have distinguished themselves on the concert stage and as teachers. Mr. Burmeister is at present head of the piano department of the Scharwenka Conservatory of Music of New York City.

### O. B. BOISE.

O. B. BOISE was born in Oberlin, Ohio, in 1844, spent his youth in Cleveland, and after his return from study in Leipzig and Berlin taught in the latter city for two years.

In 1868 Mr. Boise removed to New York and devoted





TERESA CARREÑO.

# History of the Opera in New York

FROM 1750 TO 1898.

BY ESTHER SINGLETON.

WHERE are the passions they essayed,  
And where the tears they made to flow?  
Where the wild humors they portrayed  
For laughing worlds to see and know?  
Othello's wrath and Juliet's woe?  
Sir Peter's whims and Timon's gall?  
And Millamant and Romeo?—  
Into the night go one and all.

Where are the braveries, fresh or frayed?  
The plumes, the armors—friend and foe?  
The cloth of gold, the rare brocade,  
The mantles glittering to and fro?  
The pomp, the pride, the royal show?  
The cries of war and festival?  
The youth, the grace, the charm, the glow?—  
Into the night go one and all.

The curtain falls, the play is played;  
The Beggar packs beside the Beau;  
The Monarch troops, and troops the Maid;  
The Thunder huddles with the Snow.  
Where are the revelers high and low?  
The clashing swords? the lover's call?  
The dancers gleaming row on row?—  
Into the night go one and all.

## ENVOY.

Prince, in one common overthrow  
The hero tumbles with the thrall;  
As dust that drives, as straws that blow,  
Into the night go one and all.  
—W. E. HENLEY, "BALLADE OF DEAD ACTORS."



The New Yorker is critical with regard to the performance of old and new operas and singers fail often to please him, his attitude is not, as a rule, an affected one. The opera has had a long, although checkered, history in New York, and the habitué of the opera house has memories and standards of comparison of his own as well as traditions of past generations to make him quite dissatisfied with poor singers and mediocre representations. The first thing that strikes anyone who studies its career of a hundred and fifty years is that the opera has been a continuous, if not permanent, institution in New York—a ship ever changing its captain and its cargo, and never coming safely into port. Every impresario has been buried under the wreck of trees, temples, flower gardens, palaces, and all the paraphernalia of the stage in the days of musical glasses as well as those of bass tubas. The day of failure comes as surely to the impresario as the rising of the curtain and the going down of the same. The reason is to be sought and found in the fact that the opera in New York has always been the entertainment of the fashionable world, and dependent upon the taste of the fickle society of a young nation, always seeking for novelty and not willing to support art for art's sake.

However, ever since Palm's Opera House was built in 1844, the opera has had a home of its own and an annual life. At first this was of longer duration than at present; there was an autumn, a winter, and an Easter, or spring season; and a summer season was often given by a transient company, or by some of the stars remaining in town after the end of the reg-

ular season. Gradually the autumn season was merged into the winter season, and by cutting a few days every year from the spring season we have arrived at the period of a single winter season—from the last of November to Lent. It is only with difficulty that a supplementary season is given after the opera company has traveled to other cities.

One cannot hope to tell the story of the opera in New York in anything short of a good-sized volume; the only way to present an idea of the astonishing number of great artists who have sung here, of marvelous performances, "star casts," "gala nights," and works that have soon found representation after their original production in Europe, is to give the bald record, which the reader's imagination will color and quicken into life.

It will be interesting to compare the casts at different periods of "Don Giovanni," "Les Huguenots" and "The Magic Flute," which have generally been performed with artists in every role. Of all the operas, Rossini's "Il Barbiere di Siviglia" seems to have had the most vitality; it is constantly appearing at different periods, no matter what may be the cult of the hour. "Love in a Village" was long a favorite, not disappearing until after 1839. "Semiramide," "La Cenerentola," "Masaniello," "La Gazza Ladra," "Fra Diavolo," "La Sonnambula," "Der Freischütz," "L'Elisir d'Amore," "Lucia di Lammermoor," "Lucrezia Borgia," "Ernani," "Norma," "Don Pasquale," "La Favorita," "Martha," "Il Trovatore," "Don Giovanni," "La Traviata," "Rigoletto," "I Puritani," "Un Ballo in Maschera," "Il Poltuto," "Linda di Chamounix," "Faust," "Les Huguenots," "Magic Flute," "Crispino e la Comare," "William Tell," "The Prophet," "Lohengrin," "Tannhäuser," "Carmen," "Aida," "Die Meistersinger," "Siegfried" and "Tristan und Isolde" have been the most popular operas.

It is also interesting to note that, generally speaking, ballad opera gave way to Rossini, Rossini to Bellini, Bellini to Donizetti, Donizetti to Verdi and Verdi to Wagner, until finally a point has been reached where no one composer is destined to have a monopoly, but the best of every school is demanded. After one hundred and fifty years of training we surely can delight in Sembrich's Amina as well as Lehmann's Isolde, Edouard de Reszké's Leporello as well as Alvary's Siegfried, and Maurel's Falstaff as well as Fischer's Hans Sachs. An appreciation of "Die Meistersinger" does not destroy admiration for "Aida," and "Mefistofele" can be enjoyed as well as "Don Giovanni."

The development of the German opera from a small tributary springing forth in a modest way in 1855 and starting again at intervals until it flows into the stream and dominates it in 1884-90, proves that the taste for German opera and the Wagnerian music drama is not of recent growth, but had twenty-nine years of struggle before it became the recognized New York opera.

Attention must be called to the fact that there has never, at any time, been more than one regular opera with its season, or seasons, in any given year. We have, therefore, classified each definite period under the name of its impresario, who was responsible for the selection of the works, the singers and the conductor, and had them housed in the recognized opera house. The other companies, no matter how fine their artists were, how much they contributed in forming public taste, or how much support they received, were either visiting troupes, or rivals of the impresario in command of the field. Sometimes these rivals have gained control of the regular opera, and sometimes the very contest, such as Mapleson's and

## THE MUSICAL COURIER.

Abbey's, in 1883, resulted disastrously to both; but New York enjoyed a brilliant season of music at the expense of these bankrupt philanthropists. We must now turn to our record.

### Ballad Opera Period—1750-1825.

The first opera ever given in New York was "The Beggar's Opera," the one that made "Gay rich and Rich gay." It was performed in 1750-1 in a building on Nassau street, between John street and Maiden Lane, by a company of English actors, who alternated it with such English plays and farces as "The Spanish Friar," "Beau in the Suds," "The Recruiting Officer," "Richard III.," &c.

It was again sung by Hallam's Company in 1753-4: Macheath, Mr. Adcock; Peachum, Mr. Hallam; Polly, Mrs. Beccelley; Lucy, Mrs. Clarkson, and Mrs. Peachum, Mrs. Adcock. The next opera to be presented was Arne's "Love in a Village," at the new John Street Theatre, January 11, 1768: Rosetta, Miss Wainwright; Lucinda, Mrs. Hallam; Hawthorn, Stephen Woolls; Hodge, Hallam; and Justice Woodcock, David Douglass. "The Beggar's Opera" was given in the next year with Miss Wainwright as Polly and Mr. Hallam, Capt. Macheath. In 1773 Bickerstaff's "Maid of the Mill" was sung by Mr. Woolls, Mr. Hallam, Mr. Douglass, Mrs. Hallam, and Miss Storer. Milton's "Masque of Comus" was also given. When full, the theatre yielded \$800. The first opera to be performed after the Revolution was "Love in a Village," June 16, 1786, with Miss Maria Storer as Rosetta, and on July 16, with Mrs. Remington. In 1791 "Inkle and Yarico" was sung by Mr. Harper and Miss Tuke, and "The Tempest," with Purcell's music: Prospero, Hallam; Ferdinand, Harper; Caliban, Ryan; Ariel, Mrs. Henry (Miss Maria Storer), and Miranda, Mrs. Hamilton. In 1793 "The Maid of the Mill," "Love in a Village" and Storace's "No Song, No Supper" were sung by Mrs. Kenna, Mrs. Pownall, Mrs. Hamilton, Stephen Woolls, Prigmore, Ryan and Mr. and Mrs. Hodgkinson. On March 26, 1794, "The Beggar's Opera" was revived after twenty years, and a month

later McNally's comic opera of "Robin Hood, or Love in Sherwood Forest": Robin Hood, King; Little John, Prigmore; Will Scarlet, Martin; Clorinda, Mrs. Hodgkinson; Angelina, Mrs. Pownall, and Stella, Mrs. Hallam.

The season of 1794-5 was remarkable for the best orchestra ever heard in New York. It was led by James Hewitt. For the opening night "Love in a Village" was selected, with Mrs. Hodgkinson, Rosetta, and Mr. Carr, Macheath. On January 17, 1795, Mr. and Mrs. Hodgkinson, Mrs. Pownall and Mr. Carr sang Storace's "Haunted Tower," and on January 14 there was a special performance of "Macbeth," with Locke's music: Macbeth, Hodgkinson; Lady Macbeth, Mrs. Melmoth; Macduff, Hallam,



MME. TAGLIONI.

and Hecate, Stephen Woolls. Scottish airs, arranged by Mr. Carr, were played between the acts. "No Song No Supper" was also given this season. A new singer, Miss Broadhurst, appeared in 1794. "The Mountaineers," by Colman, was performed in 1796, and the most applauded parts were sung by Mrs. Hodgkinson and Joseph Jefferson, the father of the present gifted actor. In 1796 Mrs. Seymour sang in "Inkle and Yarico," and on December 19, 1796, the first American opera was performed—"Edwin and Angelina," libretto by Smith, music by Pellesier. On December 30, "The Siege of Belgrade," by Storace, with new music by Pellesier, and scenery painted by Joseph Jefferson, was given: The Seraskier, Tyler; Lilla, Mrs. Seymour, and Catharine, Mrs. Hodgkinson. This opera held the stage for thirty years, and was last performed at the Park in 1840.

It is quite worth while to glance at some of the salaries and compare them with those of a hundred years later. In 1796 Mr. Hallam stood at the head of the payroll. He received \$25 a week; Mr. Jefferson, \$23; Mr. Tyler, \$20, and Mrs. Seymour, \$9. Another American opera was given in 1797; "Bourville Castle," by Carr and Pellesier, was sung, and Mr. and Mrs. Marshall appeared in the operetta "Rosina."

The next operas were represented in the New Park Theatre, Park Row,

opened in 1798, which seated about 2,000. Here \$1,878 was actually taken in on occasions. The weekly expenses amounted to \$1,200. The additions were Miss Westray and Mrs. Oldmixon, the most brilliant singer who had as yet visited America. She was given \$37 a week, Mrs. Hallam had \$25, and Mrs. Seymour was advanced to \$16. The orchestra of fourteen was paid \$140 a week. In 1800 Hewitt's "Spanish Castle," another American opera, was a failure, and the next success was "Paul and Virginia," by Reeve and Mazzinghi, sung by Mr. and Mrs. Hodgkinson.



MME. MALIBRAN.

Colman's opera, "Blue Beard," music by Kelly, was sung in 1802 by Jefferson, Tyler, Mr. and Mrs. Hodgkinson and Miss Westray; and in 1804 a little opera, "Nina," by the popular Mrs. Darley. Musical farces and comic operas by Theodore Hook and Dibdin, and ballad operas were performed for many years, Mrs. Darley and Mrs. Oldmixon being the principal singers. In 1817 "Love in a Village" was revived for Miss Ellen A. Johnson's debut. On May 17, 1819, Rossini's "Barber of Seville" was sung: Almaviva, Phillips; Dr. Bartolo, Barnes; Figaro, Spiller, and Rosina, Miss Leesugg. The "Barber" was repeated in 1821, when the Park Theatre was rebuilt and could seat 2,500 persons. Mr. Gillingham was appointed conductor of the orchestra. Here was first represented on November 12, 1823, John Howard Payne's "Clari, or the Maid of Milan," with Bishop's music. The part of Clari was taken

by Miss Johnson, who was therefore the first to sing "Home, Sweet Home," which belongs to this opera. Clari was a favorite part of Mrs. Burke's (Mrs. Joseph Jefferson), and she gave the song great popularity. "The Marriage of Figaro," with Bishop's music (given in 1799 as "The Follies of a Day"), was revived; but more important was an English version of Weber's "Der Freischütz," March 2, 1824, with what was then a good cast: Agathe, Miss Kelly; Aennchen, Mrs. De Luce (wife of the conductor); Max, Reed, and Caspar, Clarke.

In all these years one of the favorite singers was Stephen Woolls, a native of Bath, and the principal tenor from 1768 nearly to the time of his death, in 1799. The handsome English baritone, Mr. Pearman, was also a great success, as were also Mr. Darley and his son John. The latter married Miss Ellen Westray in 1801 and sang with her. Mrs. Pownall, spoken of as "The prop of burlettas, the mistress of mirth, of female comedians an excellent sample," from Drury Lane, was a very useful and popular member of the company; and Mr. and Mrs. Hodgkinson and the Hallams held their place for many years. Mrs. Oldmixon, who had achieved fame in London as Miss George, and who was married to Sir John Oldmixon, the noted beau of Bath, was on the American stage from 1798 to 1841. Mrs. Jones, "the Jordan of America," who was introduced to New York by her grandmother, Mrs. Booth, of London, appeared in musical farces; Miss Ellen Johnson, who became Mrs. Hilson in 1825, and Miss Leesugg, "the merry, romping Hebe of actresses," who was married to the comedian, Hackett, in 1819, were all favorites. Of the latter *The Croakers* said:

"There's sweet Miss Leesugg—  
by the by, she's not pretty;  
She's a little too large, and has not too much grace;  
Yet there's something about her so witching and witty,  
'Tis a pleasure to gaze on her good-humored face."  
Nor must Henry Placide, the best



\* LUIGI ARDITI.



## THE MUSICAL COURIER.

buffo of the day, about whom Jefferson has so much to say in his "Autobiography," be forgotten. He used to sing Bartolo in "The Barber of Seville" and Leporello, after "Don Giovanni" was first given, in 1826. The first American singer trained in the Italian style was Mrs. Cornelia F. Burke, a native of New York, who was married to Joseph Jefferson, after



\* MME. ALBONI.

her first husband's death, and became the mother of the Joseph Jefferson who is living to-day. It may also be mentioned here that the three operatic conductors up to 1825 were James Hewitt, who became a music dealer in New York; Mr. Gillingham, whose two daughters were concert singers; and Mr. De Luce. The latter married a daughter of Major Hollinshead, of the United States Army, and his daughter became the wife of the actor, Holland.

**Garcia Period—1825-7.**

The first attempt to introduce regular Italian opera into New York was made by Garcia at the Park Theatre, in 1825. The Garcia company was imported at the instance of Dominick Lynch, a French wine merchant, but Garcia was the impresario, and the first of that noble race known to America. Garcia's company was a family affair, but fortunately his family was composed of artists. He was one of the greatest tenors ever known; Signora Garcia was a fine contralto; his son, an excellent baritone; and who has not heard of his daughter, Maria Felicité, the famous Malibran? They made their debut in Rossini's "Il Barbiere di Seviglia," November 29, 1825. Rosich sang Dr Bartolo, and De Luce was retained as conductor. The company also included Angrisani. The prices were raised to \$2 for the boxes, and \$1 elsewhere. Never had so brilliant an audience assembled in New York. The receipts next day were no less than \$2,980! The style of singing and the singers astonished everyone, and "The Signorina" became an idol. A contemporary criticism in the *Evening Post* says: "The Signorina seemed to us a being of a new creation; a cunning pattern of excellent nature, equally surprising by the melody of her voice and by the propriety and grace of her acting. \* \* \* Signor Garcia indulges in a florid style of singing, but with his fine voice, fine taste, admirable ear and brilliancy of execution, we could not be otherwisethan delighted. We cannot avoid expressing our wonder and delight at the powerful, low, and mellow tones of Sig. Angrisani's bass voice; or rather, of his most miraculous organ, of which we never before heard the equal." Rossini's "Tancredi" was given, with Signorina Garcia as Tancredi, on December 31, when she amazed everyone by her rendering of "Di Tanti Palpiti." She also sang Desdemona to her father's Othello, in Rossini's opera, and so marvelous was it considered that it was said Garcia had threatened to kill her if she did not sing well, and that her marvelous execution was due to fright!

It must not be supposed for a moment that the English opera singers were crushed by the brilliant Italian Garcias. Mrs. Hackett reappeared after an absence of seven years, challenging competition with Malibran by singing in "The Barber of Seville," and after a short season of French opera English opera again held sway. Mrs. Austin, Mrs. Hackett, Mrs. Knight, Miss Kelly, Mr. Pearman and Mr. Horn sang a number of old and new works in the season of 1826-7, including "The Marriage of Figaro," "Freischütz," "Castle of Andalusia," "Abou Hassan," "No Song, No Supper," "Artaxerxes," "Dido," &c.; "Love in a Village" was revived with Mrs. Burke (Jefferson) as Rosetta; at the Lafayette "Lodoiska" was revived, with Keene as Count Floreski; while Henry Wallack, at the Chatham Theatre, gave the "Castle of Andalusia," and "Don Giovanni, May 29, 1826, in which he took the title role. The Garcias again appeared in 1826, in "Semiramide." Their repertoire consisted of "Romeo e Juliette," "Il Turco in Italia," "Don Giovanni," "Semiramide," "Tancredi," "La Cenerentola" and two operas by Garcia—"L'Amante Astuto" and "La Figlia del Aria."

The Garcias gave seventy-six representations in New York, and then they went to Mexico, leaving "the Signorina" behind, for on March 26, 1826, she became the bride of Eugene Malibran, a New York merchant, greatly her senior. He soon lost his fortune, and she returned to the stage, singing in English operas. On January 29, 1827, she appeared as Rosetta in "Love in a Village," with Denman and Keene, and she introduced "O Patria"

and "Di Tanti Palpiti" from "Tancredi" and "Home, Sweet Home." On February 12 she sang in "Don Giovanni," with George Barrett as the gay deceiver, and on February 27 appeared as Rosina in "Il Barbiere di Seviglia," with Rosich as Dr. Bartolo. For this engagement Malibran received the then stupendous sum of \$500 a night. In the autumn of 1827 she appeared at the Bowery singing Rosina, Tancredi, Rosetta, and Zerlina, and made her farewell appearance in Boieldieu's "John of Paris."

### English Opera Period—1827-32.

One of the successes of 1827 was "The Flying Dutchman," a nautical melodrama, in which Mr. Barry sang Vanderdecken. Mrs. Knight and her brother, John Povey, sang "Love in a Village" with great success. Mrs. Knight was also a pleasing Rosina.

The next event was a French opera company, appearing July 13, 1827, in Rossini's "La Cenerentola." The stars were M. and Madame Alexandre.

In 1828 Madame Feron, Madame Brichta, Rosich and Angrisani sang with success, but Italian opera had not taken root. However, a demand was created for more serious works than the ballad operas, for we find on November 7, 1829, "Masaniello" (the Parisian novelty of 1828) represented at the Park Theatre: Masaniello, Barry; Elvira, Mrs. Sharpe; Pietro, Chapman, and Fenella, Mrs. Barnes. On November 16, Mlle. Celeste, the danseuse, played Fenella. "The Marriage of Figaro" was also given: Susanna, Madame Feron; the Countess, Mrs. Austin; Cherubino, Mrs. Hilson; Figaro, Pearman, and Antonio, Placide.

In 1831 John Sinclair and Miss Elizabeth Hughes, from Covent Garden, were new arrivals, and they appeared in "Masaniello." The great success of this season was "The White Lady," a translation of Boieldieu's "La Dame Blanche," by John Howard Payne. Mr. Thorne and the lovely Mrs. Austin, who was growing more and more popular, sang the principal parts. Mrs. Anderson, a sister of Vestris, was introduced this year. Again there was French opera and a special performance of "Cinderella," with music selected from Rossini, and with costumes and scenery quite extraordinary for the period. A Mr. Metz directed the chorus and Mr. De Luce the orchestra. The singers were Henry Placide, Thomas Placide, Jones, Thorne, Mrs. Austin, Mrs. Blake and Mrs. Vernon. This opera had the unprecedented run of forty-seven performances that season!

A great event occurred in 1833—the first representation in America of "The Magic Flute." It was sung in English: Tamino, Jones; Sarastro, Horn; Papageno, Placide; Monastasto, Fischer; Pamina, Mrs. Austin; Queen of Night, Mrs. Wallack, and Papageno, Mrs. Sharpe. Auber's "Fra Diavolo" was also sung, but it only attracted \$300 houses. The Kembles were at this time playing to large audiences.

### Montessor Period—1832-3.

Italian opera again blossomed at the Bowery in the spring of 1832. Signora Pedrotti, Fornasari, and Montessor appeared in "La Cenerentola," "Elise e Claudio," "Il Pirata," "Otello," "Il Barbiere di Seviglia" and "L'Ingano Felice." In the following autumn the very fine company to which these singers belonged opened a season at the Richmond Hill. This company had been formed by Lorenzo Da Ponte, the friend of Mozart, who wrote the libretti of "Don Giovanni," "Figaro" and "Cosi fan Tutte," and who had been in America ever since 1803. Signor Montessor was its manager, whose tenor voice was thought the equal of Garcia's. The orchestra of nineteen was led by Rapetti; Slavioni directed the chorus, and Bragaldi, the famous scene painter, was included. Rossini's "La Cenerentola" opened the season: Cenerentola, Albina Stella; Prince Ramiro, Montessor; Don Magnifico, Orlandi; Alidoro, Placci; Dandini, Fornasari; Clorinda, Lorenza Marozzi, and Tisbe, Teresa Verducci. Signora Saccomani, Signora Pedrotti, Mme. Brichta and Corsetti were also in the company. Mr. and Mrs. Wood proved that English opera was not killed, for they sang at the Park



\* GRISI AND MARIO.



\* MME. HENRIETTA SONTAG.

Theatre in "Love in a Village," "Fra Diavolo," an arrangement of Meyerbeer's "Robert the Devil," and Auber's "Masked Ball."

**Rivafinoli Period—1833-4.**

The first home of the opera, "The Italian Opera House," on Leonard and Church streets, was built in 1834. It was decorated in white and gold



\* MARIO.

and furnished in blue damask, and Rivafinoli's company consisted of Clementina and Rosina Fanti, Luisa Bordogni, Maroncelli, Ravaglia, Fabj, Porto, De Rosa, Marozzi, Orlandi, Ferrero, Placci and Sapignoli. Rapetti was the conductor. They began November 18, 1833, with Rossini's "La Gazza Ladra," which was followed by "Il Barbiere di Seviglia," "Donna del Lago," Cimarosa's "Il Matrimonio Segreto," "Pacini's "Gli Arabi nelle Gallie" and Rossini's "Mathilde di Shabran" and "La Cenerentola." The Italian Opera House reopened November 10, 1834, with Bellini's "La Straniera," with

**English Opera Period—1835-43.**

Mrs. Austin bade farewell to her American friends in 1835 at the Park in "Paul and Virginia," and Mr. and Mrs. Wood appeared there in 1835-6 with their former repertory of "Cinderella," "Fra Diavolo," "Mountain Sylph," "Barber of Seville," "Masaniello" and "Love in a Village." On November 13, 1835, "La Sonnambula" was first given in America, sung in English, as was nearly every opera from 1835 to 1843. Mr. Penson led; Mrs. Wood was Amina; Mr. Wood, Elvino, and Mr. Brough, the Count. Mrs. Conduit appeared this season, soon to quarrel with the Woods, to drive them, and eventually herself, off the stage, establishing the incurable disease of primadonnagitis.

Auber's ballet opera, "Le Bayadere," was given, and with great success, for Mlle. Augusta took the principal part. The name of the unfortunate Opera House having been changed to the National Theatre, a new English opera season was inaugurated with Bishop's "Maid of Cashmere," which took the town by storm. The first week averaged \$1,300 a night. Mrs. Conduit sang; Morley, a good basso, made his debut; Celeste danced, and Mr. St. Luke led the orchestra. A burlesque of "Sonnambula" called "The Roof Scrambler" was enthusiastically received at another theatre.

The first star to appear at the new Niblo's Garden was Mme. Caradori-Allan, who sang Rosina in "The Barber of Seville" in 1837. She also appeared as Rosetta, Amina and Cinderella. Amelia Verity was another new singer of the season.

Balfé's "Siege of Rochelle" had its first performance with Caradori-Allan, Miss Cushman and Mr. and Mrs. Hughes. "La Sylphide" was danced and "La Bayadere" reached its seventy-first performance. A novelty of this season was Donizetti's "L'Elisir d'Amore," sung by Caradori-Allan, Placide, Jones, Morley and Mrs. Hughes. In 1838 Fornasari appeared in "The Barber," after five years' absence, and in this year Mr. and Mrs. Edward Seguin, John Wilson, Mrs. Penson, wife of the conductor, and Miss Jane Shirreff were introduced. The latter became very popular as Susanna, Zerlina, Amina and Rosina. "Love in a Village" was revived for her, and when she and Mrs. Seguin sang in "The Marriage of Figaro" they "created a sensation." Mrs. Seguin sang Rosina in "The Barber" with Seguin as Dr. Bartolo; De Bagnis, Figaro, and Horncastle, Almaviva.

In 1839 "La Gazza Ladra" and "Der Freischütz" were represented, with Jones and Madame Otto in the chief parts; M. and Mme. Paul Taglioni appeared in "Le Bayadere" and other ballets; and Caradori-Allan bade farewell to the American stage in "The Barber" and "Cinderella." The most important event was Beethoven's "Fidelio" at the Park: Leonora, Mrs. Martyn; Marcellina, Miss Poole; Don Pizarro, Giubilei; Florestan, Manvers, and Rocco, Martyn. The old favorite, Henry Placide, was among the prisoners. It speaks very well for the taste of the period to learn that "Fidelio" was sung for fourteen consecutive nights! Giubilei and Manvers were con-

sidered marvels. The critic of the *Knickerbocker* says: "We cannot think that music can be more movingly expressive than it is made in the first scene of the third act by Mr. Manvers." Mme. Giubilei danced a pas de deux with Paul Taglioni during the performance of "Fidelio." There was plenty of dancing this season, for Taglioni, Giubilei, Celeste and Fanny Ellsler were all in New York. The latter received \$500 a night, the same price that Malibran had had. Miss Poole was a great success as Amina, and Miss Shirreff and Wilson were greatly admired in a novelty—Adam's "Postillon de Longjumeau." "Fra Diavolo," "Freischütz," "The Elixir of Love" and "Masaniello" were revived.

In 1840 Mr. and Mrs. Wood appeared at Niblo's after an absence of four years. They again played "Fidelio" as well as "Masaniello" and "The Beggar's Opera." The famous English tenor, John Braham, appeared in "The Siege of Belgrade," at Niblo's, December 21, 1840. He also sang in "Masaniello" and in Arne's "Artaxerxes" with Mrs. Maeder, Mrs. Bailey, Miss Vernon and Miss Pritchard. "Norma" was sung for the first time at the Park, February 25, 1841, with Mr. Jones, Pollione; Meyer, Orovisio, and Mrs. Sutton, Norma. This opera reached its seventh performance on March 12. Hérold's "Zampa" was sung by Mr. and Mrs. Seguin, Miss Poole, Jones, and Manvers as Zampa. On April 13 "Don Giovanni" was sung: Don Giovanni, Giubilei; Leporello, Seguin; Don Ottavio, Manvers; Donna Anna, Mrs. Seguin; Donna Elvira, Miss Julia Wallack, and Zerlina, Miss Poole. Fanny Ellsler appeared this season as Zoloe in "La Bayadere."

The Opera House was freshly decorated for the next season, when the Seguins revived Rossini's "Il Turco in Italia," and played "Il Barbiere," "L'Elisir d'Amore," "Fra Diavolo" and "La Gazza Ladra." The latter was burlesqued at the Olympic as "Cats in the Larder; or, The Maid with the Parasol." When the Opera House was burned a discouraged music lover wrote: "The complete failure of almost every theatrical speculation in this city during the last three years has become a matter of history." The Seguin Opera Troupe opened at the Park, October 31, 1842, with a novelty—the oratorio of the "Israelites in Egypt," music by Händel and Rossini, and on November 21 they gave Händel's "Acis and Galatea."

In 1843 Niblo's Theatre opened with a French company from New Orleans, including M. and Madame Lecourt, M. and Madame Richier, M. and Madame Mathieu, Mlles. Lagier, Amélie and Calve, Otternot, Bernard and Desourville, with Prévost as conductor. The general excellence of the company was highly praised. Among the works given were "Le Postillon de Longjumeau," Halévy's "L'Eclair" and Auber's "L'Ambassadrice" and "Le Domino Noir," in both of which Mlle. Calve was the prima donna. She also sang in "La Fille du Regiment." Mlle. Calve was the prize singer of the Paris Opéra and became very popular in New York. As it may be interesting to compare her with the popular Calvé of to-day, let us see what one of the New York newspapers has to say after her appearance in "L'Ambassadrice": "Mlle. Calve was, of course, the attraction, with a slight, petite, graceful figure, and an expressive face. Her voice is a soprano of much sweetness, not, however, of very

great compass and power, but naturally flexible, and so well cultivated that whatever she attempted was given perfectly. Her acting was simple and natural and the performance altogether so delightful that she was called out when the curtain fell." It may be interesting, too, to gain

a picture of Niblo's Garden at this period. The correspondent of the *Charleston Mercury* calls it "the summer paradise of New York." "It covers an area of some three or four hundred feet square on Broadway and Prince street, near the highest ground in the city. The first building embraces an extensive hothouse for plants; a barroom for animals, a boarding-house for men and women, and a theatre for good creatures of all sorts. Behind this is a building expressly devoted to music, ice

creams and cobblers. The garden is laid out in a labyrinth of beautiful walks and groves. There is a fine fountain near the centre and excellent summer houses at the extremities. Waiters are all ticketed and well-behaved, the drinks various and good, the prices moderate and the women visitors in the largest quantities and well-looking. At present the theatre is occupied by a French company from New



\* GRISI.



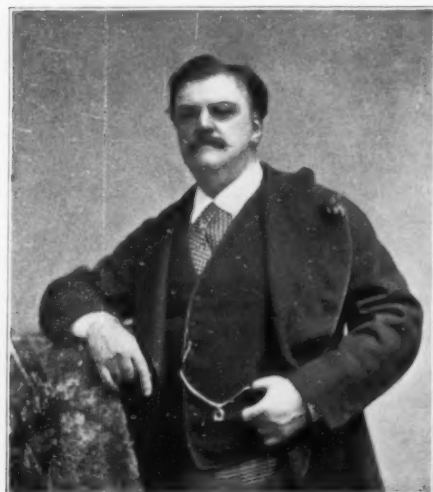
GIULIA AND GIUDITTA GRISI.



## THE MUSICAL COURIER.

Orleans and the laughter-moving Burton. The French company have confined themselves to opera, which they have done to a charm."

The autumn of 1843 opened brilliantly. Macready, returned after an absence of sixteen years, Wallack, Forrest, Booth and Charlotte



BRIGNOLI.

September 30 Signora Corsini and Perozzi made their first appearance as Norma and Pollione.

### Palmo Period—1844-6.

We now pass into the period when Italian opera became established in New York. This fourth company was formed by Ferdinand Palmo, who kept a restaurant on Broadway near Duane street, noted for its "Café des Milles Colonnes." He invested his fortune in the enterprise, and Palmo's Opera House was opened on February 3, 1844, with Bellini's "I Puritani," given for the first time in America: Elvira, Eufrosia Borghese; Sir Richard, Signora Majocchi; Henrietta, Albertazzi; Lord Walter Walton, Mayer; Lord Arthur Talbot, Perozzi, and Sir George, Valtellina; Rapetti was the conductor. Donizetti's "Belisario" had its first performance in New York with Valtellina in the title role; Antognini appeared in Bellini's "Beatrice di Tenda," March 18, and Sanquirico, a very popular buffo singer, made his début April 24, 1844. Madame Cinti-Damoreau sang with this company in "Il Barbiere di Seviglia" and appeared with Antognini, Valtellina and Sanquirico in Rossini's "L'Italiana in Algeri," July 1, 1844. During this season Mr. and Mrs. Seguin played "The Bohemian Girl" for the first time, and introduced an English tenor, Frazer, who was instantly liked. The French opera, with Mlle. Calve, returned, and played from July to September, adding to their old repertoire "Les Huguenots" and "La Reine de Chypre." Palmo's Opera House reopened September 30, 1844, with "Lucia di Lammermoor: Lucia, Borghese, and Edgardo, Antognini. "Il Pirata" was sung, with Perozzi as Walter; Valtellina, Ernesto, and Borghese, Imogene. Rica's opera, "Chiara de Rosenberg," introduced Signora Rosina Pico, who was long a favorite contralto. On November 25 "Lucrezia Borgia" was sung for the first time in America: Duc Alfonso, Valtellina; Gennaro, Perozzi; Lucrezia, Borghese, and Maffeo Orsini, Pico, who had a triple encore after her drinking song. Tomasi, a famous basso, appeared for the first time as Belisario in "Belisario," with Pico as Antonina and Miss Harriet Phillips as Clorinda. "Semiramide" was revived on January 7, 1845. Mr. and Mrs. Seguin, whose company had been singing meanwhile, gave Donizetti's "Don Pasquale" for the first time in New York.

### Patti and Sanquirico Period—1847-8.

On January 4, 1847, Palmo's Opera House opened with a new Italian opera company, under the management of Patti, Sanquirico and Pogliani. Rapetti was the conductor, and "Linda di Chamounix" opened the season. This was the first performance of that opera in America: Marquis, Sanquirico; Viscount di Sirval, Benedetti; Anthony, Beneventano; Pierrotto, Pico, and Linda, Clotilda Barili, half-sister to Adelina Patti. Copolla's "Nina Pazzo per Amore," Verdi's "I Lombardi," "Lucia di Lammermoor," "Lucrezia Borgia," "L'Elisire d'Amore" and "Semiramide" were sung. The season ended on June 7. During the same year New York had the opportunity of hearing a very fine Italian opera company from Havana, under the direction of Badiali and Arditi. The latter made his first appearance in New York. Verdi's "Ernani" was performed for the first

time in America: Ernani, Perelli; Ruy Gomez, Novelli; Iago, Candi; Elvira, Tedesco, and Giovanna, Gerli. This company only sang for two nights and on June 9 appeared again in Verdi's "I due Foscari," sung by Vita, Perelli, Bataglini, Badiali, Ranieri and Gerli. Pacini's "Saffo" was sung for the first time on June 14, with Piomentesi and Marini in the cast. "La Sonnambula" was sung by Caranti de Vita as Amina, with great success, and Perelli as Elvino. The season ended July 8, 1847. This Havana company again sang in the summer at Castle Garden.

In August, 1847, the beautiful English singer, Mme. Anna Bishop, wife of the composer Bishop, appeared at the Park Theatre in "Linda di Chamounix." Palmo's being voted too far downtown, a new opera house was built in Astor place, which was opened by Patti and Sanquirico on November 22, 1847. Rapetti was conductor; Ravaglia, the costumer, and the scenery was by Allegri and Molini. "Ernani" was the first opera represented: Ernani, Vietti; Don Carlos, Avignone; Ruy Diaz, Rossi; Iago, Strini; Don Ricardo, Genovesi; Elvira, Teresa Truffi, and Giovanna, Angiola Morra. Bellini's "Beatrice di Tenda" was first sung here, December 1, 1847. Signora Biscaccianti, daughter of Ostinelli, a Boston musician, made her début on December 8, as Amina in "La Sonnambula." Signor Rossi appeared as Maffeo Orsini, with Madame Bishop as Lucrezia Borgia, and Valtellina and Reeves, a brother of Sims Reeves, in the cast. De Begnis, Beneventano, Albertazzi and Clotilda Barili were in the company, and here Amalia Patti made her début. The French opera, with M. and Madame Laborde, was also successful.

### Maretzek Period—1848-54.

In 1848 the Astor Place Opera House opened under the management of Edward Fry, who brought Max Maretzek from London to be musical director and conductor, and ultimately an impresario. The orchestra was increased to forty-three performers. "Linda di Chamounix" was chosen for the opening night, November 1, 1848, followed by "L'Elisire d'Amore," "Norma," "Lucia di Lammermoor" and "Ernani," and on January 15, 1849, Donizetti's "Robert Devereux." The singers included: Benedetti, Rossi-Corsi, S. Patti, A. Giubilei, Truffi, Amalia Patti, Valtellina, Arnoldi, M. and Madame Laborde, Taffanelli, Ferrari, Fascacciotti, and Castrone. "Il Barbiere di Seviglia," "I Puritani" and "Belisario" were also given.

Antonio Paeder's Havana Opera Company returned to Niblo's Garden March 11, 1850, with "Norma." The great Steffanone sang Norma, and Marini, Oroveso. Verdi's "Attila" was given March 15, with Marini as Attila, and Tedesco and Corradi-Setti in the cast. On March 18 Angiolina Bosio made her first appearance in America in "Lucrezia Borgia," with Caroline Vietti (Madame Virteprach) as Orsini. Badiali, Salvi, Corradi-Setti and Steffanone sang "La Favorita," March



MME. ANNA DE LAGRANGE.

22; on April 24 Verdi's "Macbeth" was given for the first time, with Bosio as Lady Macbeth and Badiali, Macbeth; and on May 8, Badiali, Salvi and Steffanone sang "Lucia di Lammermoor." The next season opened November 1, 1849, with "Lucia," in which Forti sang Edgardo, making his first American appearance, and Borghese, Lucia. Another new tenor, Guidi, appeared in "Il Barbiere," November 14. "Otello," November 19, introduced Bertucca (afterward Madame Maretzek). Donizetti's "Maria di Rohan" had its first representation in New York on December 10, in which Giulietta Perrini made her first appearance in New York. S. Patti, Forti, A. Giubilei, and Beneventano sang. Sanquirico appeared in his great role of Don Pasquale, supported by Guidi, Borghese and Rossi-Corsi; Truffi sang Elvira in "Ernani," and Donizetti's "Anna Bolena" was given on January 7, 1850, with Bertucca, Amalia Patti, Perrini, Forti, Novelli and Strini. It is interesting to know that one could go to the opera for \$1.50



PICCOLOMINI.



## THE MUSICAL COURIER.

admission to the boxes and parquet, and 25 cents general admission. The Havana Opera Company was successful enough to attempt a second season, beginning June 3, 1850, with Marini, Salvi, Bosio, Caroline Vietti, Tedesco and Corradi-Setti as stars. One of their novelties was a performance of "Les Huguenots," which had been heard before in French. The season ended July 5. In August Anna Bishop appeared for a few nights, and in September Jenny Lind made her appearance in concerts. It is interesting to remember that she did not sing in opera once during her American travels. The Astor Place Opera House opened October 11, 1850, with "Der Freischütz," sung by Bertucca, Amalia Patti, Novelli, Rossi, Lorini and Beneventano. Teresa Parodi was introduced on November 4 as Norma. Donizetti's "Parisina" had its first performance, November 22, with Truffi in the title role, supported by Forti, Rossi and Beneventano. Bettini, a popular tenor, made his first appearance as Edgardo in "Lucia." Strakosch's "Giovanni di Napoli" had its first representation on any stage, January 6, 1851, with Lorini, Beneventano, A. Giubilei and Parodi. Miss Virginia Whiting made her debut as Giulietta to Parodi's Romeo, January 28; Parodi sang Semiramide, and Signora Bozzi played Bianca in "Il Giuramento" February 26. Marini, Bosio, Vietti and Coletti sang repeatedly.

From June to September, 1851, a series of operas was given for 50 cents admission. Lorini, Marini, Bosio, Barattini, Forti, Beneventano, Benedetti, Truffi-Benedetti, Salvi, Rossi, Vietti, Bertucca-Maretzek, Madame Devries and Madame Barilli were among the singers. On August 12 a great dramatic jubilee was given, which lasted from 10 A. M. to 11 P. M. The entire afternoon was devoted to the opera. Act I. of "Ernani," Act III. of "Romeo e Giulietta," Act II. of "Lucia" and Act. IV. of "La Favorita" were performed. Luigi Arditi was the conductor.

At Niblo's Garden Mme. Anna Thillon sang in "The Crown Diamonds," written for her by Scribe and Auber. Mr. Holman and Miss Taylor were in the cast. The regular season of 1851-2 at the Astor Place Opera House, under Maretzek, gave old favorites with Bettini, Marini, Vietti, Bosio, Steffanone, Salvi, the "American Celeste," Parodi and Beneventano. On December 7 Madame Alboni first appeared in "La Cenerentola." Sangiovanni was the Prince; Barilli, Alidoro, and Rovere, Don Manifico. Alboni sang Marie in "La Figlia del Reggimento," Amina, Norma and Rosina. In the autumn of 1852 Anna Thillon and Mrs. Maeder played English operas at Niblo's, alternating with Madame Fleury-Joly's French opera. Flotow's "Martha" had its first performance on November 1, under Bochsa's direction: Lionel, Guidi; Leach Plunkett; Mickleford, Strini; Lady Harriet, Anna Bishop, and Nancy. Rosa Jacques. Mrs. Maeder, Anna Thillon and Anna Bishop sang various operas, including "Lucia di Lammermoor" and "La Sonnambula."



CLARA LOUISE KELLOGG.

On January 10, 1853, Niblo's Garden had a new conductor, Carl Eckert, who performed "La Figlia del Reggimento," introducing Mme. Henrietta Sontag. On January 12 Sontag appeared as Rosina in "Il Barbiere," and Rocco made his debut as Dr. Bartolo. Sontag sang Lucrezia Borgia, Norma, Lucia, Linda di Chamounix and Maria di Rohan. Pico-Vietti sang the contralto parts with her. On March 28 "Don Pasquale" was sung by Le Grand Smith's Opera Company, with

Marini as the Don, supported by Salvi, Beneventano and Alboni. Alboni appeared this year as Marie in "La Figlia del Reggimento," Leonora in "La Favorita," Amina, Zerlina, Ninetta in "La Gazza Ladra" and as Maffeo Orsini to the Lucrezia Borgia of Devries.

In July, 1853, Maretzek had his Italian opera at Castle Garden. His singers included Sontag, Steffanone, Madame Patti, Strakosch (who, by the way, is still living), Salvi, Blangini, Pozzolini, Badiali, Marini, Rovere, Vietti and Rossi. When he closed on August 24 he was succeeded by Julien and the best orchestra New York had as yet listened to. Maretzek again opened his Italian opera, this time at Niblo's Garden, September 19, 1853, with "I Puritani," sung by Salvi, Marini, Beneventano and Steffanone. On November 25 Meyerbeer's "Il Profeta" was sung for the first time, with Salvi, John of Leyden; Steffanone, Fides; Madame Maretzek, Berthe, and Marini, Beneventano and Vietti. The season ended December 13. Maretzek had a month at Castle Garden in the following summer, but Graziani, Valerie, Gomez and Martini d'Ormy did not prove attractive. New York had become critical.

The much admired English singer, Louisa Pyne, made her first appearance in New York at the Broadway in 1854, with Mr. Harrison, singing "La Sonnambula," "Bohemian Girl," "Fra Diavolo" and "Maritana." She also revived "The Beggar's Opera," being for the first time in many years.

The year 1854 will always be remembered in the history of opera in New York, for it marks the advent of the wonderful Grisi and Mario at Castle Garden, under Hackett's management. "Lucrezia Borgia" was the opera selected. Grisi, Lucrezia; Mario, Gennaro, Patti-Strakosch, Maffeo Orsini, and Susini, who also made his debut as Alfonso. Arditi conducted. This opera was given three times, "Norma" had six performances and "I Puritani" three. For the first night the prices were raised to \$5 and \$3, afterward the latter was the uniform price. Mario and Grisi brought their delighted manager \$50,000.

### Hackett, Ole Bull, Phalen, Coit and Paine Periods.—1854-6.

The Academy of Music, in Irving place, was opened October 2, 1854, with Grisi and Mario in "Norma," conducted by Arditi. These great artists also sang "La Sonnambula," "I Puritani" and "Semiramide." Grisi and Mario gave their farewell at the New York Theatre and Metropolitan Opera House in "Lucrezia Borgia," February 20, 1855. The stockholders, greatly encouraged, managed the rest of the season themselves, and were succeeded by Ole Bull in 1855. The latter failed and gladly turned over his responsibility to Phalen, Coit and Paine. The first singer of importance to be introduced was Brignoli, who, like Susini, was closely identified with the Patti family. Brignoli made his American debut on March 12, 1855, as Edgardo in "Lucia di Lammermoor." On April 9, "William Tell" was given with Badiali, Coletti, Madame Maretzek and Steffanone. "Il Trovatore" was first performed in America on May 2, 1855, with Brignoli, Manrico; Steffanone, Leonora, and Vestvali, the famous contralto (her first appearance) as Azucena. The prices were \$1 to the parquet and boxes and 50 and 25 cents elsewhere. Ulmann's Company followed, introducing Mme. Anna de Lagrange, May 8, 1855, in "Il Barbiere di Seviglia," with Marini, Lorini, Rovere and Morelli. Ulmann's season lasted until June 27. The story of the German opera begins in 1855, when a German



WACHTEL.

## THE MUSICAL COURIER.

opera company, with Julius Unger, conductor, appeared at Niblo's Garden. Madame d'Ormy, Seidenburg, Quint, Vineke, Caroline Lehmann and Schraubstaeder were among the singers. They gave "Der Freischütz," "Martha," "Masaniello" and "Alessandro Stradella."



\* CHRISTINE NILSSON AS OPHELIA.

All through the spring and summer of 1855 the Pyne and Harrison Opera Company played at Niblo's, and on September 27 they gave an American opera, "Rip Van Winkle," by George Bristow. The Misses Pyne were great favorites.

### Maretzek's Second Period— 1855-7.

The Academy of Music was opened, under Maretzek, October 1, 1855, with "Il Trovatore," sung by Brignoli, Amodio, Aldini and Gasparone. Madame Nantier-Didiée made her début as Arsace in "Semiramide"; Patania sang Bertha in "Il Profeta," and Ventaldi Maffeo Orsini in "Lucrezia Borgia." Morelli, Arnoldi, Rovere, Miss Hensler, Madame

d'Ormy and Salviani were in the company. The season ended January 4, 1856. "Il Trovatore," "Il Profeta," "Norma" and "Linda di Chamounix" were the favorite operas of this year. "Don Giovanni" had only one performance—a sad falling off in taste, for Maretzek gave this immortal work in 1850 for fourteen consecutive evenings!

The Academy opened again March 10, 1856, with Lagrange, Adelaide Phillips, Morra, Barattini, Brignoli, Amodio, Elise Hensler, Morelli, Rovere, Gasparone and Arnoldi. Maretzek conducted. "Ernani" was sung by Lagrange, Coletti, Bolcioni and Morelli; "Il Trovatore," March 17, introduced Adelaide Phillips as Azucena, with Lagrange, Brignoli, Amodio and Gasparone; Aldini and Nantier-Didiée were also heard as Azucena. "William Tell" and "I Puritani" were given and "Don Giovanni" was sung: Donna Anna, Lagrange; Donna Elvira, Hensler; Zerlina, Nantier-Didiée; Don Giovanni, Morelli; Ottavio, Salviani; Leporello, Rovere, and Masetto, Giulio. "Luisa Miller" was given for the first time in America May 21, 1856, with Lagrange, d'Ormy, Bolcioni, Badiali, Muller and Coletti. Lagrange, Brignoli and Badiali sang "La Sonnambula" May 28; Lagrange, Vesvali, Brignoli and Badiali, "Lucrezia Borgia"; Lagrange, Brignoli, Radiali and Coletti sang "Lucia" and "Norma." Henrietta Behrend appeared as Adalgisa in "Norma" May 6, 1856, with Lagrange, Arnoldi and Coletti. They had "extra German opera nights" during this season, led by Maretzek. Lagrange appeared in "Martha" and "Der Freischütz." Arditi's opera, "La Spia," on Cooper's novel, had its first performance and five consecutive representations. Maretzek conducted and Lagrange, Hensler, Brignoli, Gasparone, Quinto and Muller sang the chief parts. Maretzek began his next season, September 1, 1856, with "Il Trovatore," and on September 24 Meyerbeer's "Etoile du Nord" was first represented with Brignoli, Lagrange, Madame Maretzek, Amodio and Coletti. On November 10, of the same year, Baron Stankovitch, Lagrange's husband, began a season at the Academy, with "Il Trovatore," and on December 3 "La Traviata" was given for the first time in this country, with Lagrange, Brignoli and Amodio.

On December 29, 1856, a German opera company, with Carl Bergmann as conductor, appeared at the Broadway Theatre. Madame Johansen was the prima donna. "Fidelio," "Der Freischütz" and "Czar und Zimmermann" were among the operas performed.

Before entering into the Strakosch period, let us pause to consider some of the prices and the repeated failure to establish a permanent Italian opera in New York. The first attempt was Garcia's, in 1825. He gave seventy-nine representations at the Park and Bowery theatres. The boxes were \$2, the pit \$1 and the gallery 25 cents. The total receipts were \$56,685. Let us note that he gave "Il Barbiere" thirty-three times; "Tancredi," fourteen; "Otello," nine, and "Don Giovanni," ten.

The second season of Italian opera was given in 1832 by Montessoro's company at the Richmond Hill, consisting of thirty-five performances. The receipts were \$25,603, averaging \$731 a night.

During the third season at the Italian Opera House in Church and Leonard streets, 1833-4, under Rivafinoli's management, the receipts averaged \$750 a night; and later, under Porto and Sacchi, \$450 a night.

At Palmo's Opera House, in Chambers street (1843-4), for the season

of twenty-seven nights the gross receipts were \$13,525, averaging \$501 a night during the first part of the season; \$432 a little later, and about \$500 in the season of 1845-6. Palmo's was considered too far downtown and was abandoned. It became Burton's Theatre. At this juncture a hundred and fifty gentlemen subscribed to support Italian opera, and for seventy-five nights a year for a term of five years. The Astor Place Opera House was then built by Foster, Morgan and Colles. The house seated nearly 1,500 persons; the parquet contained 308; the two stage boxes, 28; the first tier balcony and boxes, 277; the second tier, 246; and the third tier, 600.

The five seasons from 1847-8 to 1851-2 averaged \$850 a night. The prices always ranged from \$2 to \$1. The expenses, however, always exceeded the receipts, and the abandoned Opera House was converted into the Mercantile Library. This shows merely the failures of the opera as a local institution. Other companies, such as the Havana Opera Company, Sontag's, Alboni's, &c., visited New York on their independent footing. It was now proposed to build an opera house capable of seating a larger audience and, being more democratic, its charter said that it must "accommodate and comfortably seat from 4,000 to 5,000 persons." The lessee was bound to give seventy-five opera performances every year, divided into seasons. In the first fifteen months the new Academy of Music passed through the hands of five different managers. Mr. Hackett had so much success with Grisi and Mario that the stockholders, under Mr. Paine, undertook it; then Ole Bull tried it, failed, and handed it gladly to Phalen, Coit and Paine.

From 1825 to 1856 there had been altogether about 1,300 Italian opera performances in New York! In the latter year people began to talk very heatedly about Italian opera not paying, and they began to clamor for popular prices.

Italian opera in a building devoted exclusively to its production and seeking patronage from a limited class did not pay. In fact, it had been a financial failure, although an artistic success. The critic of the *Tribune* says in 1856: "The close, then, last night of what may be termed the third season, brings again to the consideration of lovers of art some very interesting questions: Have those who control the destiny of that house yet succeeded in any degree in establishing the opera as a permanent institution of New York, or have they even attempted to bring that enjoyment within the means of the people? Have the letter and spirit of the charter been carried out? Has the cause of music been really advanced? Or has a vast amount of capital been already absorbed in a badly constructed and badly managing a badly situated opera house, and in seeking to derive its support from a limited class, which otherwise would have found investment in one well situated, perfectly constructed, successfully managed—one really creating and diffusing taste, fostering art, rendering it the growth of our own soil, by placing its cultivation within

the reach of all?" The monthly expenses at the Academy of Music in 1856, exclusive of rent, were \$21,330. Lagrange and Mirate, the tenor, each received \$3,600 a month. Now they would demand that sum every

night. For the company that included Bosio, Tedesco, Steffanone, Laborde, Salvi, Benedetti, Susini, &c., the salaries were, per month:

Prima donna .....	\$1,000
Contralto .....	500
Comprimaria .....	300
Second donna .....	100
First tenor .....	1,200
First tenor .....	400
Baritone .....	1,000
Buffo bass .....	500
Serious bass .....	500
Second bass .....	100
Conductor .....	500
Chorus (of 40) .....	2,000
Orchestra (of 50) .....	3,000

The English companies at this period were not far behind the Italian in regard to salaries. Per month:

Prima donna .....	\$1,000
Prima donna .....	500
Second donna .....	100
First tenor .....	1,000
Second tenor .....	400
Baritone .....	500



\* THERESA TITIENS.

First bass .....	\$500
Second bass .....	100

It is interesting to compare these with the salaries paid be-



## THE MUSICAL COURIER.

tween 1880-1885, when Nilsson received \$2,500 a night, Campanini \$1,000, Sembrich \$1,500, Stagno \$800 a night, and Scalchi \$2,500 a month.

### *Strakosch and Maretzek Periods—1857-60.*

A new impresario enters the field, Maurice Strakosch, who married Amalia Patti. He began his régime at the Academy of Music January 21, 1857, with Theresa Parodi, in "Lucrezia Borgia." On January 28 Cora de Wilhorst, daughter of Reuben Withers, of New York, made her début as Lucia. Almost directly Strakosch became associated with Ulmann and Thalberg, imported Carl Anschütz from Drury Lane, and opened his next season, September 7, 1857, with "La Sonnambula." Mlle. Ermine Frezzolini sang Amina and Labocetta Elvino. Vestvali returned, and Rocco Vieri and Maccaferri were in the company. Elena d'Angri appeared as Arsace, in "Semiramide," with great success, November 2, supported by Lagrange, Gassier, Fortini and Labocetta. Carl Formes appeared for the first time as Bertram in "Robert le Diable," November 30, with Bignardi and Ardavani. Carl Formes sang Plunkett in "Martha," Sir Giorgio in "I Puritani," Rocco in "Fidelio" and Leporello in "Don Giovanni." Anna Caradori appeared for the first time on December 30, in "Fidelio." Rossini's "L'Italiana in Algeri" was revived January 8, 1858, and the season continued until April 1. On September 28 Marcel Junca made his first appearance at Burton's Theatre, with Brignoli, Mme. Strakosch, Mme. Gazzaniga (whom the gallery gods irreverently called "Gassy Nigger"), Amodio, Nicolo Barili and Ettore. Strakosch also introduced Miss Pauline Colson, of New Orleans, who sang in "La Traviata," "La Figlia del Reggimento" and "I Puritani."

The Academy opened August 30, 1858, under Maretzek, with "La Sonnambula," sung by Pepita Gassier, Gassier, Goldoni and Perring. Nani, Assoni, Labocetta, Guidi, Ardavani, Adelaide Phillips, Bertucca-Maretzek and Anna Caradori were also in the company. On September 30 Piccolomini made her first appearance in "La Traviata," and Muzio made his début as a conductor. Piccolomini sang Marie in "La Figlia del Reggimento," Leonora in "Il Trovatore," Zerlina in "La Serva Padrona," Lucrezia in "Lucrezia Borgia" and Lucia in "Lucia di Lammermoor." Passiello's "Serva Padrona" introduced Signor Maggiorocchi. Mozart's "Nozze di Figaro" was sung for the first time in Italian, November 23, 1858, with Carl Formes as Figaro; Madame von Berkel, Cherubino; Ghioni, the Countess; Piccolomini, Suzanna, and Florenza, Bartolo. On January 10, 1859, "The Bohemian Girl" was given in Italian, with Piccolomini, Brignoli, Florenza and Ghioni. Piccolomini sang Violetta in "La Traviata" on May 4. She appeared in the first representation of Donizetti's "Il Poliuto," May 25, with Brignoli and Barili, sang in "La Sonnambula" and also Norina in "Don Pasquale." Cora de Wilhorst also appeared this year. On January 3, 1859, a new season began under Strakosch, with a new prima donna, soon to be a favorite—Adelaide Cortesi—who appeared in "Saffo." The other singers included Tamaro, Steffani, Garibaldi, Sbriglia, Parodi, Poinot, D'Angri, Gazzaniga, Laborde and Colson.

On August 27, 1859, "Tannhäuser" had its first representation at the Stadt Theatre, under Carl Bergmann, with Pickanesser as Tannhäuser; Siedenbergh, Elizabeth, and Lehmann, Wolfram. The chorus was supplied by the Arion Society.

The Academy was opened by Ulmann and Maretzek, September 12, 1859, with "Il Poliuto," sung by Cortesi, Brignoli, Patti-Strakosch and Amodio. Stigelli made his début in "Ernani," with Gazzaniga, Ferri and Speranza; Carlo Beaucarde first appeared November 1 in "La Favorita"; Madame Albertini was introduced on November 17 as Leonora in "Il Trovatore," with Beaucarde as Manrico, their original roles; and Verdi's "I Vespri Siciliani" had its first representation, with Brignoli, Muller, Ferri, Junca, Quinto and Colson. Gassier, Madame Gassier, Morelli and Steffani were also in the company. "The Magic Flute" was performed in Italian for the first time in New York during this season: Queen of Night, Col-

son; Pamina, Gazzaniga; Papagena, Patti-Strakosch; Tamino, Stigelli; Sarastro, Junca; Papageno, Ferri, and Monastato, Amodio.

On November 24, 1859, Adelina Patti made her first appearance on the operatic boards, in "Lucia di Lammermoor," with Brignoli as Edgardo. Her unusual success was repeated on December 3, when she sang Amina in "La Sonnambula." On December 26, Susini, who had first appeared in New York with Mario and Grisi, returned to sing Silva in "Ernani." Adelina Patti appeared as Elvira in "I Puritani," Rosina in "Il Barbiere" and Martha in Flotow's opera. "Don Giovanni" was given December 27 and 30, with Adelina Patti as Zerlina; Stigelli, Don Ottavio; Ferri, Don Giovanni; Susini, Leporello; Gazzaniga, Donna Anna; Patti-Strakosch, Donna Elvira, and Amodio, Masetto. "Les Huguenots" had a brilliant representation: Valentine, Colson; Marguerite, Gazzaniga; Page, Patti-Strakosch; Marcel, Junca; Nevers, Amodio; St. Bris, Weinlich; Raoul, Stigelli and the Liederkranz Society of New York furnished the chorus. Madame Banti made her first appearance as Leonora in "Il Trovatore." Ferri, Susini, Brignoli and Adelina Patti sang Rossini's "Il Nuovo Moise" on May 7, and the season ended May 19, 1860. Cortesi again appeared in June, with Susini, Amodio, Adelaide Phillips, Nanni, Rubio and Musiani.

The Maretzek Opera Company opened on April 11, 1860, at the Winter Garden (Metropolitan Theatre), with "Lucia di Lammermoor," Errani singing Edgardo, and the Gassiers, Lucia and Ashton. Inez Fabbri, a German singer, appeared April 12, as Violetta in "La Traviata," and Anna Wissler sang Maffeo Orsini to Frezzolini's Lucrezia Borgia, April 18. A German company, including Fabbri, Weinlich, Von Berkel, Quinto and Stigelli, was singing at Niblo's this season. Flotow's "Stradella" and Halévy's "La Juive" were introduced to the American public.

### *Muzio Period—1860-1.*

On January 11, 1861, "Stradella" was given for the benefit of Stigelli, and also the third act of "La Juive," in which Bertha Johannsen and Carl Formes took part. Theodore Thomas was the conductor, and the "Star Spangled Banner" was sung during the performance by Johannsen. The opera season began January 21, 1861, with Mercadante's "Il Giuramento," sung by Brignoli, Colson, Ferri and Adelaide Phillips. Isabella Hinkley, Steffani, Ferri and Coletti sang "Lucia" on January 23, under Muzio's direction. "Il Trovatore" was performed January 28 by Hinkley, A. Phillips, Coletti and Ferri. Elena Phillips was introduced January 31; Hinkley, Brignoli, Ferri and Susini sang "Il Barbiere"; Colson, Phillips, Brignoli and Susini sang "Martha" February 6. Muzio conducted and Miss Hinkley frequently sang "The Star Spangled Banner." Verdi's "Ballo in Maschera" was first

given in Italian in America with Brignoli, Adelaide Phillips, Colson, Hinkley, Ferri, Coletti and Debreul. It reached its tenth performance on March 4. On February 27 Clara Louise Kellogg made her début as Gilda in "Rigoletto," with Stigelli, Ferri, Coletti, and Muzio conducting. Ettore Barili first appeared on February 26 in "I Puritani," with Stigelli, Hinkley and Susini. "Don Giovanni" was given March 2, with Colson, Donna Anna; Elena Phillips, Donna Elvira; Hinkley, Zerlina; Brignoli, Don Ottavio; Ferri, Don Giovanni; Susini, Leporello, and Coletti, Masetto. Colson, Brignoli, Ferri and Coletti sang "Il Poliuto" March 26; Clara Louise Kellogg appeared in "Linda di Chamounix" March 8, with Brignoli, Phillips and Susini. The season ended March 9, 1861. Muzio gave another week beginning April 8, divided between New York and Brooklyn. An English opera, under Nixon's management, appeared at Niblo's Garden, beginning February 12, 1861, with "Linda di Chamounix," sung by Anna Bishop, Aynsley Cook, Annie Kemp and B. Bowler. Carl Anschütz was the conductor. "The Bohemian Girl" and "La Sonnambula" were given, also "Fra Diavolo," in which Eleanor Watson made her first appearance.

On October 21 the Academy reopened with "Un Ballo in Maschera," sung by Kellogg, Hinkley, Brignoli and Mancusi. Barili, Madame Patti-



MME. EUGENIE PAPPENHEIM AS BRÜNNHILDE.

As presented for the first time in America at the Academy of Music in New York.

## THE MUSICAL COURIER.

Strakosch, Debreul and Susini were also in the company. Donizetti's "Bet-ley" was given this season, and also Massé's "Les Noces de Jeannette," in which Kellogg and Elena Mazzini appeared.

### Nixon and Grau Period—1862-3.

Nixon brought out Carlotta Patti on September 22, 1862, in "La Sonnambula," with Sbriglia, Susini and Miss Stockton. Adelina's sister was instantly a success, and was especially admired for her purity of tone and beautiful staccato scales. Carlotta Patti sang "Lucia di Lammermoor" with Brignoli and Debreul, and also "I Puritani." During October, 1862, German opera was also performed at 485 Broadway. J. Grau brought out Ginevra Guerrabella (Genevieve Ward) in "La Traviata," November 10, with Brignoli, Barili, and Madame Lorini, under Muzio's baton; "Il Trovatore," November 12, introduced Mlle. Morensi; and "Dinorah" (new), November 24, Mlle. Cordier. The season ended December 12. "Un Ballo in Maschera," "Ernani," "Norma," "La Favorita," "Lucrezia Borgia" and "La Figlia del Reggimento" were given. J. Grau, with Muzio as conductor, began his second season of Italian opera at the Academy, January 5, 1863, with "Il Poliuto," sung by Kellogg, Amodio, Barili, Ximenes, Locatelli and Perni. "I Vespri Siciliani" was sung, January 7, by Lorini, Brignoli and Susini; "Il Trovatore," by Morensi and Maccaferri; January 11, "Il Poliuto," and on February 6, "Don Giovanni," with Patti-Strakosch as Donna Elvira. "Norma" was sung February 7. Maretzek's Italian opera, with J. Nuno as conductor, began March 6, 1863, with "Il Trovatore." The operas given were "Un Ballo in Maschera," "Ernani," "Norma," "La Traviata," "La Sonnambula," "Linda di Chamounix," "Ione" (first time), "I due Foscari" (first time), and "La Favorita." The singers were Brignoli, Henrietta Sulzer, Josephine Medori, Madame Fischer, Francisco Mazzoleni, Rubio, Antonio Minetti, Coletti, Muller and Hannibal Biachi. The summer season began May 4, Arnoldo and Miss Parker being the new singers. Carl Anschütz gave fourteen performances during January and February, 1863, at the German Opera House, representing "Der Freischütz," "Die Entführung aus dem Serail," "A Night in Granada," "Fidelio," "Fra Diavolo," "Martha," Joseph in Egypt, "Magic Flute," &c.

### Maretzek Period—1863-70.

Maretzek's Italian opera opened at the Academy October 5, 1863, with "Roberto il Diavolo." Muzio and Nuno were the conductors, and the singers included Mazzoleni, Kellogg, Biachi, Lotti, Coletti and Tamaro. "Norma," "Ernani," "Martha," "Ione," "Rigoletto," "Macbeth," "Il Trovatore," "Lucrezia Borgia," "La Sonnambula," "Don Giovanni," "Faust" and "Judith" (new) were given. German opera, under Carl Anschütz, began December 2, 1863, with "Stradella," sung by Johannsen, Himmel, Graff, Habelmann and Weinlich. "Der Freischütz" was sung by Madame Frederici, Pauline Canissa, Steinecke, Habelmann, Weinlich and Graff. "Faust," "Martha," "Fidelio" and "Don Juan" were sung. Maretzek's Italian opera returned on December 23, for a few weeks, repeating "Faust," "Don Juan," "Ione," &c. Carl Anschütz's company sang until January 22, 1864, and revived "Tannhäuser," with Carl Bergmann as conductor. On January 13, Theodore Thomas conducted "The Bohemian Girl" for an English troupe. Maretzek began his Italian season February 1, 1864, with "Il Trovatore." Kellogg, Stockton, Medori, Sulzer, Mazzoleni, Lotti, Bellini, Bianchi, Debreul, Muller and Brignoli were his singers, and "Don Giovanni," "Faust," "Ione," "Martha," "I due Foscari," "Norma," "I Puritani," "Il Poliuto," "Un Ballo in Maschera," "Macbeth," "Lucrezia Borgia," "La Sonnambula," "Il Trovatore," "Ernani" and "Lucia di Lammermoor" were given under Muzio's direction. Maretzek's fall season opened October 10, with "Il Trovatore." Carozzi-Zucchi, Morensi, Bellini, Weinlich and Massimiliani were in the company. A contemporary critic remarks: "To the evident surprise of the audience, Signora Carozzi-Zucchi and Signor Massimiliani displayed voices of the highest order, and together with Miss Morensi and Signor Bellini contributed to form the most powerful and effective ensemble that has ever been heard in 'Trovatore' in New York." Frida de Gebele, Jennie Van Zandt and Brambilla were new this season. Maretzek conducted. "La Traviata," "Faust," "Il Poliuto," "Rigoletto," "Martha," "Don Sebastian," "Child of the Regiment," "Fra Diavolo" and "Norma" were given, and on November 21 "Don Giovanni" was led by Carl Bergmann and sung by Kellogg, Lotti, Susini, Morensi and Bellini.

"Faust" was given April 28, with Hermanns as Mephistopheles; Frederici, Marguerite; and Tamaro, Steinecke, Lehmann, Mlle. Dziuba, Theresa

Wood, and Mlle. Auriol were in the company. "Martha," "Fidelio," "Magic Flute," "Les Huguenots," "Faust," with Canissa as Marguerite, and "La Juive" were performed. The season lasted till May 18. Under date of April 27, 1865, the New York *World* gives an account of the struggle between the Italian and German factions: "German opera has been trying hard to shove Italian opera to the wall within a year or two past. In the lesser cities of the Union the attempt has been quite successful, but in New York the fighting for position bids fair to be desperate. Maretzek is an old campaigner, covered with pocket scars received in Mexico, in Havana, at Astor Place, and even in Irving Place. But, unlike Ulmann, he never surrendered to mortal sheriff, and, like Napoleon, he has a destiny. Besides which, his late engagements have been crowned with success. Grover first loomed up as a Washington brigadier who distinguished himself a year or two ago by turning a prospective Bull Run defeat for Anschütz's German troupe into a Sherman-like campaign across the country. \* \* \* Between Grover and Maretzek to-day is held the balance of operatic power in America. Whether the public shall finally resolve to have its 'Trovatore' in German or its 'Tannhäuser' in Tuscan is a question that now seasons the generally dull discussion of art in which the innocent amateur forces indulge."

In January, 1866, Elvira Naddie, Marguerite Ayosto and Armand appeared under the management of Juignet and Drivet at the Opera House, singing Halévy's "L'Eclair," Massé's "Les Noces de Jeannette," &c.

Maretzek's regular season began at the Academy, February 1, 1866, with "L'Africaine," sung by Carozzi-Zucchi, Ortolani, Bellini, Antonucca and Mazzoleni. "Norma" was sung by Bosiso, Carozzi-Zucchi, Antonucca and Massimiliani. Kellogg, Irfre, Bellini and Antonucca sang "I Puritani" February 5, and "Crispino e la Comare" was given. These operas were conducted by Torriani. Bergmann conducted "L'Africaine" on February 6. "La Favorita," February 26, introduced Carmelina Poch, and De Rossi sang in "Un Ballo in Maschera." The season lasted until April 4, and the operas included "Il Trovatore," "L'Etoile du Nord," "Les Huguenots," "Lucrezia Borgia," "Don Giovanni," "Fra Diavolo," "Don Pasquale," "Ernani," "Ione," "Martha" and "La Sonnambula."

Grover's German opera, with Neuendorf (a pupil of Anschütz) as conductor, began April 18, 1866, with "William Tell," sung by Joanna Rotter, Sophia Dziuba, Wilhelm Formes, Himmer, Habelmann, Hermanns and Weinlich. "Der Freischütz" was given, and also "Tannhäuser," with Tannhäuser, Himmer; Elizabeth, Johannsen; Venus, Rotter, and Wolfram, W. Formes. "Fidelio" was sung by Rotter, Johannsen, Hermanns, Habelmann and Steinecke. "Norma" was sung April 21, 1866, at Wallack's by Miss McCulloch, Stella, Bellini and Massimiliani. Grau's Havana

Grand Opera Company, with Muzio as conductor, appeared at the Academy May 7, introducing Leonilda Boschetti, Salvador Anastasi and Domenico Orlandini in "La Traviata." "Il Trovatore" was sung by Mme. Noel Guidi, Leonora; Cash Polini, Azucena; Musiani, Manrico, and Orlandini, Count di Luna. "Faust" was sung May 10 by Boschetti, Marguerite; Cash Polini, Siebel; Anastasi, Faust; Orlandini, Valentine, and Mileri (new), Mephistopheles. "Saffo" was sung May 11, by Gazzaniga, Musiani and Antonucci, "Il Trovatore" by Boschetti, Bina di Rossi, and Massimiliani. "La Sonnambula," "La Juive," "Fra Diavolo," "Les Huguenots" and "Un Ballo in Maschera" were given.

Julius Eichberg was composer, conductor and manager of "The Doctor of Alcantara," sung at the Theatre Française in May, by Caroline Richings, Edward Seguin, Zeld Harrison, William Castle and others; M. and Mme. Fleury followed with operas by Offenbach; and on August 25 Henry Draper had Italian opera at the Fourteenth Street Theatre, with F. Rosi as conductor. "Il Barbiere di Seviglia" was sung by Boschetti, Tamaro, Orlandini, Barili and Carl Formes; and "Martha," by Boschetti, De Gebele, Tamaro and Orlandini.

Maretzek's regular season began at the Academy November 26, 1866, with "Crispino e la Comare," sung by Kellogg, Stockton and Ronconi (his first appearance); "Fra Diavolo," by Kellogg, Debreul, Testa, Ronconi, Mazzoleni and Bernardi. Amalia M. Hauck (Minnie Hauk) made her début in "L'Etoile du Nord," with Fleury, Bellini, Baragli and Ricardi. Torriani conducted. Bergmann conducted "Les Huguenots," with Kellogg, Poch, Testa, Ronconi, Mazzoleni, Bellini, Antonucci, Bernardi, Fossati and Muller. "Faust," "Lucrezia Borgia," "Un Ballo in Maschera," "Zampa" were given; also "Il Barbiere," with Kellogg as Rosina and Ronconi as Figaro.

The year 1867 was a very full one. There were two Italian opera companies, an English opera, a German opera and a French opera. The favorite, Naddi sang sometimes at the French and sometimes at the German opera.



MARIE ROZE.



## THE MUSICAL COURIER.

The latter had a short season at the Thalia under Neuendorf, who opened at the Olympic February 4, with "William Tell." The company included Naddi, Frederici, Rotter, Gräschel, Himmer, Johannsen, Wilhelm Formes, Hermanns, Armand and Chandon (the two latter also of the French opera).



ETELKA GERSTER.

"The Magic Flute," "The Marriage of Figaro," "Martha," "Merry Wives of Windsor," "Stradella," "Der Freischütz," "Czar und Zimmermann" and "Tannhäuser" were sung. The season ended February 16. The Richings English opera had preceded the German at the Olympic, giving "Maritana," "Fra Diavolo," "Rose of Castile," "Bohemian Girl," &c.

At the Theatre Française Naddi and Armand sang "Les Noces de Jeannette," "Orphée aux Enfers," "Le Trouvere" (Trovatore), &c. On February 11 Mora's Italian troupe appeared, introducing Giudetta Altieri in "La Traviata," with Irfre and Fontana.

Maretzek opened the Academy with "Il Barbiere di Seviglia," March 7, 1867,

for a season of thirty nights. His singers included Euphrosyne Parepa, Clara Louise Kellogg, Carmen Poch, Fannie Testa, Antoinette Ronconi, Minnie Hauk, Stella Bonheur, Mazzoleni, Testa, Baragli, and Bernadi, tenore; Ronconi, buffo; Bellini, Antonucci, Fassati, and Bacelli, baritone and bass, and Bergmann, Maretzek and Torriani, conductors. "Fra Diavolo," "La Sonnambula," "L'Etoile du Nord," "La Favorita," "Faust" and "Crispino e la Comare" were sung. Stella Bonheur first appeared March 16, in "Un Ballo in Maschera." Parepa Rosa made her first appearance March 18, in "Il Trovatore," with Mazzoleni and Bellini, and sang "Norma," "Martha" and "Lucia di Lammermoor." "Don Giovanni" had a fine performance on March 26: Donna Anna, Parepa Rosa; Zerlina, Kellogg; Donna Elvira, Miss McCulloch; Don Giovanni, Bellini; Don Ottavio, Baragli; Leporello, Ronconi, and Masetto, Forsatti. Petrella's "Il Carnevale di Venezia" was given for the first time on April 3; Carmen Poch sang Selika in "L'Africaine"; Ronconi sang with Poch, Bellini, Testa and Mazzoleni in "Zampa"; Peralta was introduced in "La Sonnambula," April 25, and appeared in "Lucia di Lammermoor," "Il Barbiere di Seviglia" and "Linda di Chamounix," in which Ronconi appeared in his great role of Antonio. The season ended May 4. On September 24, 1867, "La Grande Duchesse de Gerolstein" was given by Lucille Tostée, De Felcourt, Armand, Leduc, Duchesne, Monier and others.

Maretzek began at the Academy September 23, with "Don Giovanni," in which Parepa Rosa, Ronconi, Bellini and Baragli appeared. "I Puritani" was sung by Peralta, Bellini, Anastasi and Antonucci; Parepa Rosa sang in Rossini's "Otello," with Bellini, Baragli, Antonucci and Pancani (new); Peralta in "Il Barbiere," with Ronconi, Barili and Medini (new); Parepa Rosa in "Norma," with Pancani, Medini and N. Testa; Peralta and Ronconi in "Crispino e la Comare"; Parepa Rosa in "Il Trovatore," with Testa, Bellini and Barili; Hauk in "Faust"; Parepa Rosa in "Ernani"; Peralta in "Lucia di Lammermoor," and Parepa Rosa, Peralta, Testa, Bellini, Anastasi, Orlandini and Medini in "Les Huguenots." Cagnoni's opera bouffe "Don Bucefalo" was given for Ronconi, who sang the title role, supported by Peralta, Testa, Baragli, Orlandini and N. Testa. Louisa Kapp Young was introduced as Selika in "L'Africaine" October 30; Gounod's "Romeo and Juliet" was given for the first time on November 15, with Hauk, Juliet; Ronconi, Page; Pancani, Romeo; Medini, Friar Lawrence, and Bergmann conductor. Ronconi appeared in his great role of Don Pasquale on November 16; Parepa Rosa and Ronconi appeared in "Il Barbiere"; Ghioni in "La Favorita" with Baragli, Bellini and Antonucci, and Ronconi again sang in "Linda di Chamounix." The season ended December 6, with "Il Barbiere," sung by Parepa Rosa and Ronconi.

At the beginning of 1868 Strakosch had the Academy of Music, with Nicolao as conductor. Lagrange, Adelaide Phillips, Brignoli and Orlandini began the season with "Il Trovatore." "Rigoletto," "La Traviata," "Lucia di Lammermoor," "Un Ballo in Maschera," "La Favorita," "Norma" and "Roberto il Diavolo" were sung. Coletti, Isabella McCulloch, Hermanns, Susini and Massimiliani were in the company. The season ended February 27. At Pike's Opera House the Lagrange and Brignoli Opera Company had begun a season on January 9, 1868, with "Il Trovatore." The singers included Lagrange, Adelaide Phillips, Miss McCulloch, Brignoli,

Massimiliani, Orlandini, Randolfi, Tamaro, Susini, Coletti and Sarti. Nicolao was the conductor. "Norma," "La Traviata," "Ernani," "Rigoletto," "Don Giovanni" and "Lucrezia Borgia" were given; and at this same house Maretzek gave an Italian opera, beginning on February 24, with "Norma," sung by Parepa Rosa, Testa, Pancani and Antonucci. Minnie Hauk sang in "Faust," February 26; Mme. Agatha States made her début March 2, in "Ernani," with Bellini, Pancani and Antonucci; Eliza Lumley first appeared in "Il Trovatore," March 11; Mrs. Izora Elder, in "Crispino e la Comare," March 12, and "Don Giovanni," with Donna Anna, Parepa Rosa; Donna Elvira, Antoinette Ronconi; Zerlina, Hauk; Don Ottavio, Pancani; Don Giovanni, Bellini, and Leporello, Ronconi. Enrico Testa, Habelmann, Barili, Debreul, Jenny Kempton, Antonucci and Lotti were also in the company. Maretzek and Bergmann were the conductors. Opera bouffe, with Tostée, Duchesne, Leduc and company was still popular at the Theatre Française, and was continued at Pike's Opera House, with the new singers, Irma and Aujac. J. Grau also had opera bouffe in the autumn of 1868 at the Theatre Française, with Rose Bell, Fontanel, Goby, Gendt, Gabel, Desclauzas. Both companies were singing "La Grand Duchesse." Maretzek began a season of six nights at the Academy on November 16, with "Il Trovatore," sung by States, Cellini, Brignoli and Orlandini, Maretzek conducting. Italian and German operas were given alternately. "Fidelio" was sung November 17, by Cellini, Leonora; Rotter, Marcellina; Habelmann, Florestan; Hermanns, Rocco; Formes, Pizarro, and Richardt, Jaquino. On November 18 Lagrange sang in "Roberto le Diable"; November 19 "Der Freischütz," with Lagrange, Agatha; Rotter, Aennchen; Habelmann, Max, and Formes, Caspar. Maretzek conducted. November 20, "I Vespri Siciliani"; November 21, "Ernani," with Agatha States; November 23, "Don Giovanni," with Lagrange, Donna Anna; Rotter, Donna Elvira; Louise Durand (new), Zerlina; Brignoli, Don Ottavio; Orlandini, Don Giovanni; Debreul, Masetto, and Ronconi, Leporello. "Fra Diavolo," "Un Ballo in Maschera" and "La Traviata" were given. The winter season began February 11, 1869, with "I Vespri Siciliani," sung by States, Brignoli, Orlandini and Antonucci. Lagrange, Boetti, McCulloch and Antonucci sang "Norma," Madame Cellini sang Selika in "L'Africaine"; Reina made his début in "Ernani" February 24; Kellogg, Habelmann, Cellini and Antonucci in "Faust." "L'Africaine," with Lagrange as Selika, and "Don Giovanni," "Crispino e la Comare" and "Le Prophète" were given. The season ended March 23. The next season began November 3, 1869, Caroline Briol and Lafranc were introduced in "Il Trovatore," with Reina, Ronconi, Habelmann, Barili, Cellini, Kellogg and Pauline Canissa in the company. "Linda di Chamounix," "Crispino e la Comare," "William Tell," "Il Poliuto," "Lucrezia Borgia," "Lucia di Lammermoor," "Elisir d'Amore," "Un Ballo in Maschera" and "Fra Diavolo" were given, and also a novelty—De Ferrari's "Pipele," a comic opera. The season ended December 18. Six nights of



\* ALWINA VALLERIA.

Russian opera were given at the Theatre Française, beginning December 15. The conductor was Léon Jasievitich; chief soprano, Levitzkaja, and the chief tenor, Dimitri d'Agrenoff. The opera, "Ascold's Tomb," by Verstowskajo, was sung in Russian.

### De Vivo Period—1870-1.

The Italian opera managed by De Vivo began at the Fourteenth Street Theatre, with "Il Trovatore," January 4, 1870. The singers included Rose Csillag, Kellogg, Reina, Lefranc, Susini, and Gazzaniga. Maretzek and Nicolao were the conductors. On February 22 Carl Bergmann gave "Der Freischütz," with Parepa Rosa, William Candidus, Franz Remmert and Pauline Canissa. The opera was repeated, with Bertha Johannsen as Agathe. On March 14 the Parepa Rosa Grand English Opera Company appeared, with Carl Rosa as conductor, and De Vivo, manager. Parepa Rosa, Rose Hersee, Mrs. Seguin, Campbell, Hall, Mrs. Boudinot, Castle, De Solla and Miss Warden were in the company. "Martha," "Der Freischütz," "Black Domino," "Maritana," "Il Trovatore" and "The Marriage of Figaro" were performed, and Weber's "Oberon," sung forty years before at the Park Theatre, was revived. The Patti Grand German Opera Company sang "The Magic Flute" at the Academy of Music, April 19, with a good cast, conducted by Theodore Ritter: Carlotta Patti, Queen of Night; Habel-



NICOLINI.

## THE MUSICAL COURIER.

mann, Tamino; Formes, Papageno; Dzuiba, Papagena; Canissa, Pamina; Hermanns, Sarastro, and Wiegand, Monastatos. "Faust," conducted by Bosoni, was sung by Canissa, Marguerite; Habelmann, Faust; Dzuiba, Siebel; Formes, Valentine, and Hermanns, Mephistopheles. Parepa Rosa's company returned to the Academy for two nights, giving "Don Giovanni" and "Oberon." L. Albites had a few nights subsequently, with Kellogg, Brignoli, Petrili and Clara Perl, who made her first appearance in "Martha," May 17, 1870. Miss McCulloch, Canissa, Susini, Lefranc, Sarti, F. de Gebele, Fossati and Mrs. Imogen Brown were among the singers. In the following September French opéra bouffe was sung at the Grand Opera House by Lea Silly, Carlo Patti, Susanna Thal, Paul Hittemanns and others, with H. Tissington as conductor; and on September 19, Strakosch introduced Christine Nilsson at a concert in Steinway Hall, with Annie Louise Cary, Brignoli and Vieuxtemps. No one had had such a welcome since the days of Jenny Lind. Nilsson traveled extensively, but did not appear in opera this season.

### L. Albites Period—1871.

The opera began this year at the Academy, May 1, 1871, under L. Albites, with Nicolao as conductor, and Kellogg, Villani, Laura Himela (new), Caroselli (new), Frederici, Agathe States, Susini, Orlandini, Bacelli, Fontanesi, Locatelli, Miss Redway, Cucinotta, and Buongiorno. The season ended May 27. "Rigoletto," "Martha," "Crispino e la Comare," "Ernani," "Un Ballo in Maschera," "Don Giovanni," "Faust," "Il Poliuto" and "Roberto il Diavolo" were given. More interesting, however, was a season of German opera, at the Stadt Theatre, under Hamann and Rosenberg. On April 15, 1871, "Lohengrin" was given for the first time in America, under Neuendorf's baton: Elsa, Lichtmay; Lohengrin, Habelmann; Ortrud, Frederici; Henry, Franosch; Telramund, Vierling, and Herald, W. Formes. "Lohengrin" was so much liked that it had about twelve performances. "Les Huguenots" was also given, with Lichtmay and Carl Formes as Valentine and Marcel; Auber's "Mason and Locksmith" was sung, and Lichtmay appeared as Selika in "L'Africaine."

The popular German tenor, Wachtel, made his debut at the Stadt Theatre, September 18, 1871, in his favorite role of the "Postillon de Longjumeau." He sang until November 15, with the greatest success, appearing in "Il Trovatore," "La Dame Blanche," "Fra Diavolo," "Stradella," "Lucia di Lammermoor," "The Magic Flute" and "William Tell." Lichtmay, Rotter, Clara Perl, Canissa and Vierling were in his company. The Parepa Rosa English Opera Company, with Carl Rosa as conductor, and De Vivo, manager, opened at the Academy October 2, 1871, with "The Child of the Regiment," sung by Parepa Rosa, Tom Karl and Mr. and Mrs. Aynsley Cook, Clara Doria and Miss Van Zandt (who sometimes appeared as Madame Vanzini) sang in the company. Balfe's "Satanella," "Don Giovanni," "Martha" and "Lucrezia Borgia" were given, and Wachtel appeared with Parepa Rosa, Gazzaniga and Lawrence, on October 21, in a gala performance of "Il Trovatore."

### Strakosch Period—1871-8.

Strakosch introduced Christine Nilsson at the Academy, October 23, 1871, in "Lucia di Lammermoor," with Brignoli, as Edgardo and Barre, Ashton. "Faust" was sung October 25: Nilsson, Marguerite; Capoul, Faust; Barre, Valentine; Jamet, Mephistopheles, and Annie Louise Cary, Siebel. Nilsson, Cary, Capoul and Jamet sang "Martha" October 27; Nilsson, Capoul and Barre, "La Traviata," October 30, and "Don Giovanni" November 3, with Nilsson, Zerlina; Jamet, Leporello; Brignoli, Don Ottavio; Ronconi, Masetto; Duval, Donna Elvira, and Corani, Donna Anna. "Mignon" was sung for the first time, November 22, with Nilsson, Mignon; Duval, Felina; Jamet, Lothario; Capoul, Guglielmo; Lyall, Laerte, and Mlle. Ronconi, Frederigo. On November 28 there was a gala performance of "Faust" in honor of the Grand Duke Alexis, of Russia, and his suite.

The boxes set apart for the Russian guests were festooned with Russian flags, the orchestra played the Russian national hymn as the Grand Duke and his officers entered, and the Russian standard was carried in Act IV. Nilsson, Cary, Capoul, Barre and Jamet appeared. "Fra Diavolo" and "Il Trovatore" were given, and in the spring of 1872 Nilsson appeared in her great role of Ophelia, in Thomas' "Hamlet," with Cary, Brignoli, Jamet and Barre. Opéra bouffe had a long life this year, beginning at Lina Edwin's Theatre, October 6, with Aimée and Jullien. German opera began at the Stadt, under the direction of W. Formes, Habelmann and Mulder, January 15, 1872, with "L'Africaine"; Fabbri, Selika; Muller, Nelusko; Rossetti, Inez; Habelmann, Don Alvar; Bernard, Vasco de Gama; Carl Formes, Don Pedro; William Formes, Don Diego, and Weinlich, the Inquisitor. Anna Elzer was introduced as Zerlina in "Don Giovanni," and "The Merry Wives of Windsor," "La Juive," Marschner's "Templar und Judin," and "Tannhäuser" were given. The Parepa Rosa Grand English Opera Company returned to the Academy February 5, 1872. Carl Rosa and S. Behrens were the conductors, and Charles Santley was added to the company. "Zampa," "Fra Diavolo," "Un Ballo in Maschera," "La Gazza Ladra," "The Marriage of Figaro," "Don Giovanni," "Martha," "Lucrezia Borgia," "Satanella" and Cherubini's "Water Carrier" (new) were given. On April 1 the Parepa Rosa Grand Italian Opera Company, with De Vivo, manager, began a season, with Carl Rosa and Neuendorf as conductors, and Wachtel and Santley among the singers. "Il Trovatore" was sung by Parepa Rosa, Adelaide Phillips, Santley and Wachtel. "Martha," "Lucrezia Borgia" and "William Tell" were given, and "Don Giovanni," with Parepa Rosa, Donna Anna; Van Zandt, Zerlina; Doria, Donna Elvira; Ronconi, Leporello; Debreul, Masetto; Wachtel, Don Ottavio, and Santley, Don Giovanni. The ball scene was given with the three orchestras on the stage, as Mozart's score demands. Nilsson appeared in three matinées at Wallack's and Booth's.

The Fabbri German opera gave three performances—May 24, 27 and 29. "Le Prophete" and "Templar und Judin," conducted by Pedigam, and "Tannhäuser," conducted by Franz Abt, the composer; Tannhäuser, Richard; Venus, Rossetti; Elizabeth, Fabbri, and Wolf-ram, Müller. Clara Perl, Weinlich and Miss Elzer were in the company.

Maretzek began at the Academy September 30, with "L'Africaine," introducing Pauline Lucca, supported by Leoni Levielli, Morami, Abrugnello and Jamet. Lucca sang in "Faust," with Sanz, Sparapani, Viziani and Jamet; "La Traviata," "Fra Diavolo," "La Favorita," "Don Giovanni," "Crispino e la Comare," "Nozzi di Figaro," "Mignon," "Lucrezia Borgia" and "Linda di Chamounix" were sung and "The Merry Wives of Windsor" in German, with Lucca, Miss Henne, Doria, Hermanns, Vierling, Graff, W. Formes, Weinlich and Reichardt. Aimée sang all autumn and winter with a new tenor—Juteau. German opera was struggling bravely for a foothold, and on November 13, Louise Lichtmay's company began a season at the Terrace Garden, with Carl Bergmann as conductor. "Il Trovatore," "Martha," "La Juive" and "Lucrezia Borgia" were given. The singers included Lichtmay, Clara Perl, Pauline Bredelli (new), Louise Beckman (new), Anna Romanns (new), Marie Horn (new), Carl Butz, Wilhelm Horn, Fritz de la Fontaine, Carl Spiegler, and Carl Formes. Maretzek's second season lasted from February 24 to March 25, 1873, with Lucca, who also appeared in "Der Freischütz." Verati, a new tenor, was introduced. Strakosch began his next season, September 28, 1873, with Muzio as conductor. Nilsson, Capoul and Del Puente sang "La Traviata"; Campanini made his first appearance as Gennaro, in "Lucrezia Borgia," October 2, with Annie Louise Cary, Alice Maresi and Nannetti; and on October 3 Victor Maurel was introduced as Valentine in "Faust," with Nilsson, Cary, Capoul and Nannetti. Torriani, Capoul, Maurel and Nannetti sang "Ernani"; Nilsson, Maurel, Maresi, Nannetti and Torriani sang "Don Giovanni"; Nilsson, Cary, Campanini and Del Puente sang "Il Trovatore," "Rigoletto," "Martha" and



\* MME. ALBANI.



"Lucia di Lammermoor" were given, and "Les Huguenots," with Nilsson, Valentine; Maresi, Marguerite; Campanini, Raoul; Cary, Urban; Maurel, St. Bris; Del Puente, De Nevers, and Nannetti, Marcel. A great event was the representation of "Aida," November 26, before it had been given in London or Paris: Aida, Torriani; Amneris, Cary; Rhadames, Campanini; Amosnasro, Maurel; Ramfis, Nannetti, and King, Scolara. Muzio conducted.

This season was particularly brilliant, for Strakosch's rival, Maretzek, had an excellent company at the Grand Opera House, which began a season on October 6, with "Poliuto," sung by Lucca, Mari, a new baritone, and the famous Tamberlik, who appeared for the first time in America. Ilma di Murska made her debut as Amina in "La Sonnambula," with Vizziani and Rossi-Galli. Lucca sang "Lucia" and "La Favorita." Lucca and Di Murska appeared in "The Magic Flute," with Testa, Feretti, Vizziani, Ronconi, Jamet and Reina; "Don Giovanni" and "Mignon" were given, and "Il Trovatore": Lucca, Azucena; Ilma di Murska, Leonora; Tamberlik, Manrico, and Mari, Count di Luna. Torriani was the conductor. Hess and Maurice Grau controlled the Clara Louise Kellogg Grand English Opera, which included Joseph Maas, Habelmann, William Carleton, Mr. and Mrs. Seguin, Jennie Van Zandt and Kellogg. "Faust," "The Bohemian Girl," "Martha," "Maritana," "Lucia di Lammermoor," &c., were given. Strakosch returned on February 20, 1874, with Behrens and Muzio as conductors. "Faust," "Aida" and "Lucia di Lammermoor" were sung, and on March 25 a fine performance of "Lohengrin" took place: Nilsson, Elsa; Campanini, Lohengrin; Cary, Ortrud; Del Puente, Telramund; Nannetti, Henry, and Blum, Herald. "La Favorita" was sung by Campanini, Del Puente, Nannetti and Lucca, who had joined Strakosch. After a short interval, when Maretzek took Di Murska to the Academy, on April 6, to play "La Sonnambula," "Linda di Chamounix," "The Magic Flute" and "Dinorah," Schramm appearing as conductor, Strakosch brought back Nilsson, Lucca, Cary, Capoul, Del Puente and Scolara for an extra season. French opéra bouffe, under Grau and Chizzola and with von Gehe as conductor, ran through the entire autumn, winter and spring. Nothing of interest occurred in 1875 until the autumn, when Strakosch introduced Titens in concerts, whose success was instantaneous. On October 18 the Wachtel Grand Opera Company began at the Academy, with "Les Huguenots," sung by Wachtel, Eugenie Pappenheim (new), Jeannette Goldberg, Bruno Gunsburger, Fanosch, Fassbender and Milder. Neuendorff was the conductor. The "Postillon de Longjumeau," in which Wachtel gave such delight in 1871, was sung many times. He appeared in "William Tell," "La Juive," "Il Trovatore," "La Dame Blanche," "Martha," "Fra Diavolo" and in "Der Freischütz," with Pappenheim as Agatha; Kuster, Aennchen; Milder, Max, and Fassbender, Caspar. "Don Giovanni" was sung, with Wachtel as Don Ottavio; Pappenheim, Donna Anna; Franosch, Leporello; Gunsberger, Don Giovanni, and Goldberg, Zerlina. On December 17, 18, 22 and 25 "Lohengrin" was sung, with the greatest success, Wachtel and Pappenheim appearing as Lohengrin and Elsa. On January 24, 1876, Strakosch introduced Theresa Titens in "Norma," supported by Baccei, Pollio; Reina, Orovoso, and Miss Beaumont, Adelgisa. Titens, Brignoli, Orlandini and Beaumont sang "Lucrezia Borgia" and Titens and Brignoli sang "Il Trovatore." On February 14 the Adelaide Phillips Opera Company took the Academy, beginning with "Il Barbiere di Seviglia." Adelaide Phillips sang Rosina and Ferranti made his first appearance as Figaro. Tomasi conducted. Lamberti, a new singer, appeared; Tom Karl, Lotti, Buganini and Carpi were in the company. "La Cenerentola," with Adelaide Phillips in the title role, introduced her sister, Matilde Phillips, as Clorinda. Strakosch gave two nights with Titens. On February 25 "Don Giovanni" was given: Titens, Donna Anna; Beaumont, Donna Elvira; Teresa Carreño-Sauret, Zerlina (her first appearance in any opera); Brignoli, Don Ottavio; Vierling, Reina and Orlandini. One of the critics, speaking of the renowned pianist's Zerlina, says: "Her singing shows careful study and excellent method." Titens, Brignoli, Tagliapietra and Reina sang "La Favorita." From February 28 till April 7 the Kellogg Grand English Opera Company played at the Academy. Joseph Maas, the Seguins and Annis Montague were in the company. On March 28 Titens appeared in "Il Trovatore." From April 10 to 26, Strakosch had another season. Titens sang "Norma" and Anna de Belocca made her first appearance in "Il Barbiere di Seviglia." Pappenheim appeared in "Faust" and Belocca in "Mignon." Tom Karl, Reina and Miss Annendale sang, and Maretzek was the conductor. On April 18, the Arion and Liederkrantz gave "Der Freischütz," with Mrs. Imogen Brown, Agatha; Pauline Bredelli, Aennchen; A. Bischoff, Max; A. Blum, Caspar, and Dr. Leopold Damrosch, conductor. The Emperor of Brazil was present. During the spring of 1876 Offenbach created a furore in New York, and conducted seven performances of his operas at Booth's, in which Aimée sang. The Strakosch Italian Opera Company had a week at the Academy, begin-

ning October 1, with "Norma," sung by Maria Palmieri, Persiani, Palmieri and Conly. Anna de Belocca sang Arsace in "Semiramide," with Palmieri as the Queen, and Belocca and Brignoli sang in "La Favorita." Aimée appeared again this autumn, and also the Kellogg Opera Company, with S. Behrens as conductor. Their old repertory was sung, and on January 26 and 27 Wagner's "Flying Dutchman" was given for the first time in America: Kellogg, Senta; Maas, Erik; Conly, Deland; Carleton, Vanderdecken, and Turner, Helmsman. Emma Abbott was introduced by De Vivo in Italian opera, at the Academy, February 23 and 24, in "La Figlia del Reggimento," under Maretzek. Aimée reappeared at the Eagle Theatre in Offenbach's operas.

A Wagner festival was given this year, under J. C. Fryer's direction, and with Neuendorff as conductor. "The Flying Dutchman" was sung by Pappenheim, Christian Fritsch, Cooney, Preusser, Blum and Lenoir, on March 12 and 16; "Lohengrin," by Pappenheim, Clara Perl, Werrenrath (new), Preusser, Blum and Formes, March 14 and 16; "Tannhäuser," with Pappenheim, Preusser and Bischoff, March 19; and "Die Walküre," for the first time outside of Germany, April 2 and 3: Brünnhilde, Pappenheim; Sieglinde, Canissa; Siegmund, Bischoff; Wotan, Preusser, and Fricka, Mrs. Listner. The Havana Italian troupe, with Palmieri, Celada, Bertolasi, Rambelli, Dal Negro, Garini, Persiani, Bavalli and Barberis, appeared for twelve nights at the Academy, under Albites, Palmieri and De Vivo. Verdi's "Don Carlos" was sung for the first time on April 12. Aimée followed at the Academy, and in September went to Booth's.

On February 11, 1878, the Pappenheim Opera Company began a season at the Academy with "Les Huguenots." Pappenheim, Madame Human (new), and Charles Adams sang. "Lohengrin" was given February 13 by Pappenheim, Adams, Mme. E. Rudersdorff as Ortrud (her first appearance), and Blum, Telramund. Maretzek conducted. "Tannhäuser" was sung by Pappenheim, Human, Fritsch, Blum and Wiegand; "Il Trovatore," by Pappenheim and Adelaide Phillips, and Wagner's "Rienzi" was given for the first time with Adams, Pappenheim and Human.

Strakosch had a brief season at Booth's, beginning March 18, 1878, with "Aida": Kellogg, Aida; Cary, Amneris; Frapolli, Conly and Gottschalk. On March 19, Marie Roze made her first appearance in "La Favorita." She sang Marguerite in "Faust," March 20, and Mignon with Cary as Frederico, Kellogg as Felina, Tom Karl, Conly and Gottschalk. Marie Roze also sang "Il Trovatore," with Guidotte, Azucena (new), and Graff, Manrico, and in "Un Ballo in Maschera."

#### Mapleson Period—1878-85.

A new impresario now enters the field, who was to have begun his season at the Academy with Etelka Gerster. The latter, being ill, did not appear until November 11. Mapleson's conductor for the seven years of his régime was Arditì, who had made his first appearance in New York with the Havana Opera Com-

pany in 1847. "La Traviata" was sung October 16, 1878, by Minnie Hauk, Frapolli and Galassi (new). "Carmen" was given for the first time, October 23, with Minnie Hauk, Carmen; Campanini, Don José; Del Puente, Escamillo, and Sinico, Michaela. "Faust," with Campanini, Foli, Pisani, Hauk and Madame Lablache. "Nozze di Figaro," with Hauk, Cherubino; Parodi, the Countess; Sinico, Susanna; Lablache, Marcellina; Del Puente, Almaviva; Galassi, Figaro, and Thierry, Dr. Bartolo. "Don Giovanni" was sung November 6, with Hauk, Zerlina; Parodi, Donna Anna; Sinico, Donna Elvira; Foli, Leporello; Franceschi, Masetto; Frapolli, Don Ottavio, and Del Puente, Don Giovanni. Etelka Gerster made her debut in "La Sonnambula," November 11, with Campanini and Galassi. She sang Lucia November 15, Gilda in "Rigoletto" and "I Puritani." Balfe's "Il Talismano" was sung by Gerster, Campanini, Galassi and Sinico. "Il Flauto Magico" was given December 17: Gerster, Queen of Night; Frapolli, Tamino; Parodi, Pamina; Foli, Sarastro; Sinico, Papagena, and Del Puente, Papageno. Gerster, Campanini, Del Puente, Galassi and Madame Lablache sang "Faust"; Marie Roze, Campanini, Galassi and Lablache, "Il Trovatore"; "Il Flauto Magico" was repeated, with Marie Roze as Pamina, and the season ended December 28, with Gerster, Campanini and Galassi in "Lucia di Lammermoor." Strakosch gave a short season at Booth's Theatre, beginning January 6, 1879, with "Aida." His singers included Kellogg, Cary, Charles Adams, Gottschalk and Marie Litta. He gave "Faust," "Martha," "Il Trovatore," "Les Huguenots," "La Traviata" and "Un Ballo in Maschera." Mapleson returned to the Academy February 24, 1879, giving in addition to the same operas, "Lohengrin," with Campanini, Gerster, Lablache and Del Puente; "Romeo and Juliet," with Hauk and Campanini; "Le Nozze di Figaro," with Marie Roze as Susanna; Hauk, Cherubino; Parodi, the Countess, and Galassi, Figaro. Marie Roze, Campanini, Sinico and Galassi sang Marchetti's "Ruy Blas," and Gerster, Frapolli, Pisani and Galassi sang "Dinorah." The season ended April 5. During this winter "H. M.



\* ANTOINETTE TREBELLI.



## THE MUSICAL COURIER.

S. Pinafore" ran at five theatres—the Broadway, Fifth Avenue, Standard, Lyceum and Niblo's. In the spring Brignoli gave a farewell performance of "Don Pasquale" at Wallack's: Ilma di Murska, Norina; Susini, Don Pasquale; Ferranti, Dr. Malatesta, and Brignoli, Ernest. Maurice Grau brought Aimée back to Booth's, and later a French opera company, including Capoul, Aimée, Angele, Paola, &c. On October 29 Mapleson returned with "La Traviata," sung by Galassi and two newcomers, Emilie Ambre and Runcio.

Alwina Valleria made her first appearance as Marguerite in "Faust," with Campanini, Del Puente, Lablache, and David (new). Aramburo and Dolaro were also new. Valleria sang in "Lucia"; in "Linda di Chamounix," with Annie Louise Cary and Galassi; and in "Martha," with Cary, Behrens (new) and Campanini. "Aida" was sung by Ambre, Cary, Campanini, Galassi and Behrens. On December 3 Marie Marimon made her début as Amina in "La Sonnambula," with Campanini and Del Puente. She sang in "Dinorah," "La Figlia del Reggimento," and in "Il Flauto Magico" as Queen of Night, with Valleria, Papagena; Ambre, Pamina; Del Puente, Pagapeno; Behrens, Sarastro, and Runcio, Tamino. Annie Louise Cary sang one of the "tre demigelle."

Strakosch had an excellent company at Booth's, with De Novellis as conductor. "Lucia" was sung January 19, 1880, with Litta as Lucia; Petrovich (new), Edgardo, and Storti (new), Ashton. "I Puritani" was given with Valerga (new), the Queen; Lazzarini (new), Arturo; Lablache, Elvira; Storti, Riccardo, and Castlemery, Giorgi. "Aida" was sung January 22, by Teresina Singer, Aida; Anna de Belocca, Amneris; Petrovich, Radames; Storti, Amonasro, and Castlemery, Ramfis. S. Behrens conducted. Teresina Singer, Valerga, Petrovich and Castlemery sang "Norma." Belocca, Miss Lancaster, Balanza (new), Papini and Storti sang "Carmen," and Belocca, Storti, Petrovich and Castlemery sang "La Favorita," "Mignon," "La Traviata," "Les Huguenots" and "Faust" were performed. The season ended January 31. Mapleson, returning March 1, 1880, gave, in addition to "Aida," "Magic Flute," "Lucia," "La Figlia del Reggimento," &c.; Verdi's "La Forza del Destino" for the first time, with Del Puente, Cary, Campanini, Behrens and Marie Swift, and "Don Pasquale," with Papini in the title role, Del Puente, Lazzarini and Marimon. The season ended April 17. In April, 1880, Theodore Thomas had the third act of "Die Götterdämmerung" sung at the New York and Brooklyn Philharmonic. Campanini, Siegfried; Remmert, Hagen; Steinbuch, Gunther, and the Rhinemaidens, Mrs. Buxton, Amy Sherwin and Antonia Henne.

Gerster returned with Mapleson in 1880, and sang "Lucia" on October 18, with Galassi, and a new tenor, Ravelli. Belocca, Campanini and Del Puente sang "La Favorita," October 20; "Faust," on October 22, introduced Novara, who sang Mephistopheles, with Campanini, Cary, Valleria and Del Puente. "Linda di Chamounix" was sung by Gerster, Campanini, Galassi and Belocca. Campanini, Belocca, Valleria and Del Puente gave "Carmen"; Campanini, Valleria, Cary and Galassi, "Il Trovatore"; Cary, Gerster, Del Puente and Campanini, "Martha"; Campanini, Valleria, Cary, Galassi and Novara, "Aida." "I Puritani," "Rigoletto" and "Un Ballo in Maschera" were given. On November 24 Boito's masterpiece, "Mefistofele," was first performed in America: Campanini, Faust; Valleria, Marguerite and Helen; Cary, Martha and Pantis, and Novara, Mefistofele. The season ended December 24 with Gerster as Lucia. Mapleson returned March 7, 1881, and gave "Il Barbiere di Siviglia," with Gerster; "Don Giovanni" was sung with Del Puente as Don Giovanni; Ravelli, Don Ottavio; Valleria, Donna Elvira; Marie Swift, Donna Anna; Cary, Zerlina, and Corsini, Leporello. Marie Roze sang "Mignon," with Cary, Federico; Valerga, Filina; Del Puente, Lothario, and Campanini, Guglielmo. "Il Flauto Magico" was given with Gerster as Queen of Night; Marie Roze, Pamina; Dotti, Papagena; Lazzarini, Tamino; Novara, Sarastro, and Del Puente, Papageno. Belocca, Valerga and Ricci were the three genii, and

Cary, Martini and Swift the three "demigelle." Gerster, Campanini, Galassi and Belocca sang "Lohengrin," and "Trovatore" was sung by Marie Roze, Cary, Campanini and Galassi. De Beauplan's French Opera Company, with Momas as conductor, sang "Les Huguenots," "La Juive," "Faust," "Aida," "L'Africaine," &c. The company included Pellin, Mauge, Feitlinger, Ambre, Garnier, Pilliard, &c. Emma Abbott's company played at the Grand Opera House, and Mapleson began October 18 with "Lohengrin," sung by Hauk, Campanini, Galassi, Novara and Kalas (new), Ortrud. Emma Juch and Virginia Ferni appeared for the first time in "Mignon"; Marie Vachot made her début as Rosina, in "Il Barbiere," with Ravelli, Del Puente and Novara; Vachot, Campanini and Galassi sang "La Traviata"; "William Tell," with Galassi as Tell, and "Aida," with Campanini, Galassi, Novara, Cobranche (new), Amneris, and Rossini (new), Aida. "Mefistofele" was also sung. Meanwhile Adelina Patti appeared in concerts. Maurice Grau's French Opera Company gave ten performances at Abbey's Park Theatre, including "Madame Favart," "Les Noces d'Olivette," "Si j'étais roi," &c., with Paola Marié, Talbot, Gregorie, Dupue, Nigri, Tauffenberger, Mauras, Leroux, Vallée Flora, &c. The Strakosch Italian Opera Company went to Booth's Theatre, with S. Behrens and De Novellis as conductors. Gerster was the prima donna, and the new singers were: Giannini, Ciapini, Maria Leslino, Maria Prasini and Mancini, Hall, Tagliapietra, George Sweet and Abbie Carrington were also in the company. "Lucia," "Aida," "Rigoletto," "La Sonnambula," "Un Ballo in Maschera," "Hamlet," in which Gerster sang Ophelia, and "La Traviata" were performed. Abbey gave six Patti nights at the Germania Theatre,

with D'Auria as the conductor. Patti sang "Faust," "Il Barbiere di Siviglia," "La Traviata," and "Il Trovatore." Nicolini also sang. Mapleson gave "Mignon," "Les Huguenots," "Ernani," "Carmen," "William Tell" and "Lucia di Lammermoor" during his spring season. He also gave "Fidelio," with Ravelli, Florestano; Galassi, Don Pizarro; Novara, Rocco; Juch, Marcellina, and Dorani (new), Leonora; and "L'Africaine," with Campanini, Hauk, Dotti and Galassi. The season ended with Gerster in "Lu-



\* TAMAGNO AS OTELO.

cia," April 29. A few of the singers took part in Theodore Thomas' Musical Festival, at which Materna made her first appearance May 2. Grau's French Opera Company sang all the spring at the Fifth Avenue Theatre.

In the autumn of 1882 Her Majesty's Opera Company sang "I Puritani"; "William Tell," with Galassi and Isidore Martinez; "Lucrezia Borgia," introducing Savio and Durat; "Rigoletto," "L'Africaine," "Les Huguenots," "Il Trovatore" and "La Favorita," introducing Madame Galassi. Adelina Patti, Nicolini and Galassi sang "Lucia" November 6; Patti, Ravelli and Galassi, "La Traviata," November 10; Patti, Nicolini, Galassi and Madame Galassi, "Il Trovatore"; "Aida" was sung by Mierzwinski, Radames; Galassi, Amonasro; Madame Galassi, Amneris, and Rossini, Aida. Olga Berghli made her début in "Faust"; Patti sang "Il Barbiere," with Ravelli as Almaviva, and Ciampi-Cellaj (new), as Figaro. Fursch-Madi was introduced in "Les Huguenots," and on December 6 "Don Giovanni," with Patti. Zerlina; Ravelli, Don Ottavio; Ciampi-Cellaj, Don Giovanni; Corsini, Leporello; Rinaldini, Masetto; Fursch-Madi, Donna Anna, and Zagury, Donna Elvira.

Patti sang "Dinorah" and "La Sonnambula"; Fursch-Madi appeared as Aida; Scalchi made her début as Arsace in "Semiramide," with Patti as the Queen, December 20, and Patti, Scalchi, Ravelli and Galassi sang "Linda di Chamounix." Dotti, Hauk, Ravelli and Ciampi-Cellaj sang "L'Africaine."

On March 12 Albani made her début in "Faust," with Ravelli, Galassi and Scalchi. "Il Trovatore" was sung by Patti, Nicolini, Scalchi and Galassi; "Lucia," by Patti, Ravelli and Galassi; Albani sang "La Sonnambula," with Ravelli and Monti; "The Flying Dutchman" was sung by Albani, Ravelli and Galassi; Patti sang Gilda in "Rigoletto"; "Semiramide," Catarina in "L'Etoile du Nord," and Albani also appeared

## THE MUSICAL COURIER.

in "Martha." Grau's French Opera Company, with Théo, Capoul, Mauge, Privat, &c., ran successfully through 1882-3.

### Abbey Period—1883-4.

We now find the opera, after thirty years, forsaking the Academy of Music to find a new home at the Metropolitan, inaugurated October 22, 1883, under Henry E. Abbey, with Maurice Grau as assistant. Mapleson struggled against the tide, but in vain. All grand opera at the Academy of Music was henceforth doomed. Abbey selected Vianesi as conductor, and opened the season with "Faust," sung by Nilsson, Campanini, Novara, Scalchi, Lablache and Del Puente. On the same evening Mapleson began his season with Gerster in "La Sonnambula." On October 24 Marcella Sembrich made her début at the Metropolitan in "Lucia di Lammermoor," with Campanini and Kaschmann (new). Valleria, Scalchi, Stagno and Kaschmann sang "Il Trovatore," October 26, followed by "Mignon," with Nilsson, Capoul, Valleria, Corsini and Scalchi; "La Traviata," with Sembrich, Capoul and Del Puente; "La Sonnambula," with Sembrich, Campanini and Novara, and "Mefistofele," with Trebelli, Nilsson, Campanini and Mirabella, conducted by Cleofonte Campanini, brother of Italo. "Don Giovanni" had a great cast: Sembrich, Zerlina; Nilsson, Donna Elvira; Fursch-Madi, Donna Anna; Stagno, Don Ottavio; Mirabella, Leporello; Kaschmann, Don Giovanni, and Corsini, Masetto. "I Puritani," "Lohengrin," "La Sonnambula," "Il Barbiere di Seviglia," "Roberto il Diavolo" and "Carmen" were sung, and Ponchielli's "La Gioconda" had its first representation, with Nilsson, Fursch-Madi, Del Puente, Novara, Stagno and Scalchi, and "Carmen," on January 9, with Campanini, Don José; Del Puente, Escamillo; Trebelli, Carmen, and Valleria, Michaela.

Mapleson's opera, on the same nights, offered the attractions of Adelina Patti and Gerster as rivals to Nilsson and Sembrich. Galassi, Vicini, Cherubini, Bertini, Vianelli, Dotti, Pappenheim, Sirori, Perugini, Josephine Yorke, Gemma Tiozzo and Lombardelli were in the company. Gerster sang in "La Sonnambula," "Lucia di Lammermoor," "I Puritani," "L'Elisir d'Amore," "Linda di Chamounix" and "Martha"; Patti sang in "La Gazza Ladra," "Lucia," "Il Trovatore," "La Traviata," "Ernani," "Aida," "Semiramide," "Crispino e la Comare," and Patti and Gerster appeared in "Les Huguenots." Nordica was introduced in "Faust" on November 26.

Abbey's spring season began March 10, with "Hamlet": Sembrich sang Ophelia; Scalchi, the Queen, and Kaschmann, Hamlet. "Les Huguenots" was sung by Sembrich, Marguerite; Nilsson, Valentina; Scalchi, Urbano; Campanini, Raoul; Kaschmann, St. Bris; Del Puente, Nevers; and Mirabella, Marcel. "La Prophète" was given, with Valleria, Stagno, Scalchi and Mirabella; Sembrich and Campanini sang "Romeo e Giulietta"; "Mignon" and "Lucia" were repeated, and the season ended April 11.

Mapleson returned to the Academy April 14, with Gerster and Patti, in their favorite operas. Scalchi sang with Patti in "Semiramide," April 5, and Gerster sang in "Faust," April 26. Grau's French Opera Company, with Aimée, was playing all this year, and during the spring Theodore Thomas gave his series of Wagner festivals, in which Materna, Scaria and Winkelmann sang.

### Damrosch Period—1884-5.

During its first season the Metropolitan Opera House suffered a great loss and Abbey abandoned the field. At this juncture Dr. Leopold Damrosch proposed German opera, with a good ensemble rather than expensive stars. His plan was accepted, and the German opera became for the first time the fashion in New York. Dr. Damrosch was the director and conductor. The season began with "Tannhäuser," November 17, 1884: Anton Schott (new), Tannhäuser; Robinson (new), Wolfram; Krauss (new), Elizabeth, and Slach, Venus. "Fidelio" was sung November 19, with Brandt (new), Krauss, Schott, Robinson and Koegel; "Les Huguenots," with Schroeder-Hanfständl (new), Isidore Martinez, Slach, Udvardy, Robinson and Koegel; "Der Freischütz," with Schroeder-Hanfständl, Krauss, Schott and Koegel; "Lohengrin," with Schroeder-Hanfständl, Schott, Brandt, Blum and Staudigl; "William Tell," "Masaniello," with Schott and Bely; "Rigoletto," with Schroeder-Hanfständl as Gilda, and "Don Giovanni," with Robinson as Don Giovanni; Staudigl, Leporello; Udvardy, Don Ottavio; Schroeder-Hanfständl, Donna Anna; Brandt, Donna Elvira, and Bely, Zerlina. The three orchestras were placed on the stage in the ball scene. Materna joined the company in January, and sang "Tannhäuser," with Schott and Robinson, and "Die Walküre" was given January 30: Materna, Brünnhilde; Brandt, Fricka; Krauss, Sieglinde; Schott, Siegmund; Staudigl, Wotan, and Koegel, Hunding. The season ended February 21, 1885, after Dr. Damrosch's sudden death. Walter Damrosch conducted the last performances.

Mapleson's season began November 10, 1884, with Patti in "Il Barbiere di Seviglia." Among his new singers were De Anna, Madame Steinbach, Riccetti, Cardinali, Caracciolo and De Pasqualis. On November 24 Emma Nevada made her début in "La Sonnambula." Scalchi and Fursch-Madi were also in the company. "La Favorita," "Semiramide," "Ernani," "La Traviata," "Linda di Chamounix," "Rigoletto," "Aida," with Patti, Scalchi, De Anna and Nicolini; "Faust," "Crispino e la Comare" and "Mirelle" were

given. On November 27 Patti celebrated the twenty-fifth anniversary of her first appearance in opera by a performance of "Martha."

### Stanton Period—1885-91.

The Metropolitan opened November 23, 1885, under Edwin M. Stanton's direction, and with a new conductor, Anton Seidl, a pupil of Wagner. "Lohengrin" was sung by Krauss, Brandt, Robinson and a new tenor and bass, Stritt and Fischer. "Carmen," November 25, introduced Lilli Lehmann as Carmen, and Alvary made his first appearance as Don José; Robinson, Escamillo, and Seidl conducted. "The Prophet" was sung by Sylva (new), as John of Leyden. "Die Walküre" was sung November 30: Lehmann, Brünnhilde; Brandt, Fricka; Krauss, Sieglinde; Stritt, Siegmund, and Fischer, Wotan. Goldmark's "Königin von Saba" was sung December 2, with Lehmann, Sulamith; Krämer-Wiedl, Queen of Sheba; Stritt, Assad; Robinson, Solomon; Brandt, Astaroth, and Fischer, High Priest. On December 4 Alvary sang Assad. "Tannhäuser" was sung by Sylva, Krauss, Robinson and Slach; and on January 4, 1886, "Die Meistersinger" was performed for the first time in America, with Fischer as Hans Sachs; Stritt, Walter; Krauss, Eva; Brandt, Magdalena; Studigl, Pogner; Kemnitz, Beckmesser; and Krämer, David. Stritt, Lehmann, Brandt, Fischer and Robinson sang "Faust," January 20, and on January 30 Alvary appeared as Faust. Sylva, Lehmann, Brandt, Fischer and Robinson sang "Rienzi"; Krämer-Wiedl, Elizabeth, and Lehmann, Venus, sang "Tannhäuser," March 3. The season ended March 6. Some of these performances were conducted by Walter Damrosch.

Mapleson's eighth season began November 2, 1885, with "Carmen," sung by Hauk, Del Puente, Ravelli and Lablache; "Il Trovatore" followed, with Giannini, De Anna, Lablache and Felia Litvinoff (new); "Lucia di Lammermoor," with Alma Fohström, De Anna and Giannini; "L'Africaine," with Hauk, Dotti, Giannini and De Anna; "La Favorita," with De Falco, De Anna, Cherubini, Bauermeister, and Pervini; "Fra Diavolo," "Don Giovanni," with Hauk as Zerlina; Litvinoff, Donna Anna; Bauermeister, Donna Elvira; Ravelli, Don Ottavio; Cherubini, Leporello, and Rinaldini, Masetto. Hauk, De Anna, De Vigne, Giannini and Cherubini sang "Faust"; and on December 23 Massenet's "Manon Lescaut" was sung for the first time in America, with Minnie Hauk as Manon; Del Puente, Lescaut, and Giannini, Des Grieux. With this season the Mapleson chapter closes.

### American Opera Period—1886-7.

A new and praiseworthy enterprise was organized by Mrs. Jeannette M. Thurber, to encourage a national school of opera and an opportunity for American singers. The American Opera Company began at the Academy of Music, January 4, 1886, with "The Taming of the Shrew," by Goetz. Pauline l'Allemand sang Katharine; W. H. Hamilton, Baptista; Kate Bensberg, Bianca; A. E. Stoddard, Lucentio; W. H. Fessenden, Petruchio; W. H. Lee, Grunio; E. J. O'Mahony. Theodore Thomas was the conductor. The orchestra, the costumes and scenery were exceedingly fine. On January 8 Hastreiter, Emma Juch and Minnie Dilthey sang "Orpheus and Eurydice." "Lohengrin," January 20, was sung by Emma Juch, Hastreiter, William Candidus and Stoddard. On January 22 Miss Charlotte Walker sang Orpheus to l'Allemand's Eurydice. "The Magic Flute" was sung by Pauline l'Allemand, Queen of Night; Emma Juch, Pamina; Dilthey, Papagena; Candidus, Tamino; Hamilton, Papageno, and Myron W. Whitney, Sarastro.

"The Merry Wives of Windsor" was given February 5, with l'Allemand, Jessie Bartlett Davis, May Fielding, Fessenden, Hamilton, Whitney and Stoddard. "The Magic Flute" was again sung with Dossert as Pamina. Delibes' "Lakmé" was given for the first time in America on March 1, with l'Allemand as Lakmé. "The Flying Dutchman," March 18, with Whitney Mockridge, Hastreiter, Ludwig and Fessenden. Massé's "Marriage of Jeannette," sung by l'Allemand and W. H. Lee, was followed by Delibes' ballet of "Sylvia." The operas were sung in English, and were conducted by Theodore Thomas and Hinrichs.

On October 18, 1886, Angelo began an ill-fated season at the Academy, with Petrella's "Ione." Valda, Valerga, Giannini, Lalloni and Bianchi-Montaldo were among the singers, and Bimboni, who had been Arditi's assistant in the Mapleson period, and Logheder were the conductors. Verdi's "Luisa Miller," "I due Foscari," "I Lombardi" and "Un Ballo in Maschera" were given before the opera failed. The German opera opened brilliantly November 10, 1886, with Seidl as conductor. "Die Walküre" was sung with Lehmann, Brünnhilde; Niemann (new), Siegmund; Seidl-Kraus, Sieglinde; Brandt, Fricka; Fischer, Wotan, and Sieglitz, Hunding. Brüll's "Goldene Kreuz" was given, with Walter Damrosch leading, and sung by Alvary, Seidl-Kraus, Fischer and Januschowsky. Lehmann, Niemann, Seidl-Kraus and Robinson sang "Tannhäuser." "Tristan and Isolde" was sung for the first time in America, December 1, with Lehmann, Isolde; Niemann, Tristan; Brandt, Brängane; Robinson, Kurwenal; Von Milde, Melot, and Fischer, King Mark; "Lohengrin," with Niemann, Herbert-Förster, Brandt and Basch. Goldmark's "Merlin" was first sung January 3, 1887, with Alvary, Merlin; Brandt, Morgana; Lehmann, Viviane, and Robinson, Artus. Brandt, Seidl-



## THE MUSICAL COURIER.

Kraus, Fischer, Niemann and Robinson sang "Fidelio." Lehmann appeared as Leonora in "Fidelio," Alvary as Walter in "Die Meistersinger," Schott as Siegmund in "Die Walküre," in "Reinzi," in "Masaniello," and in "The Prophet." "Faust" and "Aida" were also given, and Januschowsky appeared a few times.

The National Opera Company reappeared, but this year at the Metropolitan, on February 28, 1887, with "The Flying Dutchman," led by Thomas. The singers included: Emma Juch, Whitney, Candidus, Pierson, Bassett and Pauline L'Allemand. "The Huguenots," "Faust," "Aida," "Lakmé" Rubinstein's "Nero" and Delibes' ballet, "Coppelia," were given. Arthur Mees, Thomas and Hinrichs were the conductors, and Mrs. Thurber the impresaria, as before. On April 11, 1887, Abbey had the Patti Italian Opera Company at the Metropolitan, with Ardit as conductor. "La Traviata" was sung by Patti, Galassi and Vicini; "Semiramide," with Patti, Scalchi, Novara and Corsi; "Faust," by Del Puente, Scalchi, Valerga, Vicini and Novara; "Carmen," with Valerga, Del Puente and Vicini. and Guille appeared in "Martha."

German opera flourished at the Metropolitan, beginning with "Die Meistersinger," followed by "Fidelio" and "Tannhäuser." "Siegfried" was first performed November 9, 1887, by Alvary, Siegfried; Lehmann, Brünnhilde; Fischer, Wotan; Ferenzy, Mime; Elmlad, Fafner; von Milde, Alberich, and Seidl-Kraus, the Bird. "Siegfried" was the great success of the season. Niemann reappeared and sang "Lohengrin," "Tannhäuser" and also in Spontini's "Ferdinand Cortez," sung for the first time in New York, with Alvary, Fischer, Elmlad, Meisslinger and Robinson. Meisslinger sang Brängane, with Niemann and Lehmann as Tristan and Isolde. "Euryanthe" was sung December 23; Lehmann, Euryanthe; Alvary, Adolar; Elmlad, Ludwig; Brandt, Eglantine, and Fischer, Lysiart. "Die Götterdämmerung" had its first representation January 25, 1888, with Niemann, Siegfried; Robinson, Gunther; Fischer, Hagen; von Milde, Alberich; Lehmann, Brünnhilde; Seidl-Kraus, Guttrune, and Traubmann, Brandt and Meisslinger, Rhinedaughters. "Die Walküre," "Siegfried" and "Götterdämmerung" were twice given in their regular order. The National Opera Company again gave a short season, and on April 16, 1888, Italo Campanini brought out Verdi's "Otello" at the Metropolitan, which had four performances. The work was conducted by his brother, Cleofonte, and sung by Marconi, Otello; Galassi, Iago; De Comis, Cassio; Jovine, Roderigo; Bologna, Lodovico; Tetrizzini, Desdemona, and Scalchi, Emilia.

The singers for the German Opera Company in 1888-9 were Alvary, Fischer, Griener, Mittelhauer, Beck, Fohström, Bettaque, Perotti, Traubmann, Kalisch, Moran-Olden, Mödinger, Robinson, Koschowska, Lehmann, Sedlmayer and Schroeder-Hanfängl. "Das Rheingold" was given for the first time January 2, 1889, with Alvary, Loge; Fischer, Wotan; Griener, Donner; Mittelhauer, Froh; Beck, Alberich; Sedlmayer, Mime; Weiss, Fafner; Mödinger, Fasolt; Moran-Olden, Fricka; Bettaque, Freia, and Traubmann, Koschowska and Reil, Rhinedaughters. Lehmann sang Sieglinde this season and Alvary Siegfried in "Götterdämmerung," with Lehmann as Brünnhilde.

The next season of German opera opened November 27, 1889, with "The Flying Dutchman," sung by Reichmann. "Don Giovanni" was given, with Lehmann as Donna Anna; Fischer, Leporello; Reichmann, Don Giovanni; Sontag-Uhl, Donna Elvira; Betty Frank, Zerlina, and Kalisch, Don Ottavio. The three separate string orchestras were on the stage in the ball scene, and Seidl had the mandolin accompaniment to the serenade played on the harp, instead of pizzicati violins. "Un Ballo in Maschera" was given this season, and Cornelius' "Barber von Bagdad," led by Damrosch. Lehmann sang Aida and Norma. "Das Rheingold" was given this season.

Abbey and Grau, having had a company traveling through the country with Ardit as conductor, gave "Otello" at the Opera House, March 24, 1890, with Albani, Desdemona; Tamagno, Otello; Del Puente, Iago; Castlemary, Lodovico, and Synnerberg, Emilia. Patti sang in "Semiramide," with Fabbri, Vicini and Castlemary; Nordica, Del Puente and Tamagno sang "Il Trovatore"; Patti and Ravelli sang "Lakmé," with Sapio as conductor; Nordica appeared in "Aida"; Patti, Carbone, Ravelli and Fabbri in "Martha"; Patti, Vanni, Baurmeister and Marescalchi in "Lucia di Lammermoor"; Albani, Del Puente, Castlemary and Ravelli in "Faust"; Nordica, Ravelli, Novara, Castlemary and Pettigani in "L'Africaine"; Patti, Ravelli and Del Puente in "Romeo e Giulietta"; Albani, Ravelli, Del Puente, Novara and Fabbri in "Rigoletto," and Patti in "Il Barbiere," "Linda di Chamounix," "Lucia di Lammermoor" and "La Traviata."

The seventh season of German opera began November 24, 1890. Pauline Scholler, Ritter-Götze, Behrens, Dippel, Fischer, Milke and Gudehus appeared. Seidl was, as formerly, the conductor. The only novelties were Franchetti's "Asrael" and Smareglia's "Vassal von Szigeth."

### Abbey and Grau Period—1891-7.

The last period differs from the others in the fact that French opera was included. The season began December 14, 1891, with Gounod's "Romeo et Juliette," introducing Jean and Edouard de Reszké, Emma Eames and Magini-Coletti. Capoul, Viviani and Bauermeister sang. Vianesi was the conductor. Lili Lehmann, Kalisch and Giulia Ravogli (new) sang "Il

Trovatore." Marie van Zandt made her début in "La Sonnambula." Lehmann, Kalisch, Ravogli and Serbolini sang "Norma"; Albani, Scalchi, Jean and Edouard de Reszké, Bauermeister and Magini-Coletti sang "Les Huguenots." Jean and Edouard de Reszké, Eames and Scalchi sang "Faust," and "Don Giovanni" was given with Albani as Donna Elvira; Lehmann, Donna Anna; van Zandt, Zerlina; Lassalle, Don Giovanni; Kalisch, Don Ottavio, and Edouard de Reszké, Leporello. "Lakmé," "Aida," "Mignon," "Lucresia Borgia," "Orfeo," "Cavalleria Rusticana," "Fidelio," "Otello," "L'Africaine" and "Lohengrin" were given, and "Die Meistersinger," in Italian, conducted by Seidl, with Jean de Reszké, Albani, Bauermeister, Lassalle, Carbone and Montariol. The season ended March 12, 1892.

The next Abbey and Grau season began November 27, 1893, with "Faust," led by a new conductor, Mancinelli, and sung by Eames, Scalchi and the de Reszkés. Plançon and Sigrid Arnoldson were introduced in "Philemon et Baucis," and Emma Calvé first appeared in "Cavalleria Rusticana." Gurin, Dufriche and Vignas were newcomers. Melba first appeared December 4 in "Lucia di Lammermoor," and she sang with Ancona (new), in "I Pagliacci," first given this season. Calvé's first appearance in "Carmen" took place December 20, with Eames, Lassalle and Jean de Reszké. Nordica sang this year, and Beignani appeared as conductor. "Don Giovanni," "Hamlet," "Orfeo," "Rigoletto," "Lohengrin," "Romeo et Juliette" and "Les Huguenots" were given. Bemberg's "Elaine" was given under the composer's direction in 1894, and Massenet's "Werther" had its first representation.

Victor Maurel appeared in 1894-5, singing Iago in "Otello," "Rigoletto" and Verdi's "Falstaff," given for the first time in America, February 4, 1895. Campanari, Scalchi, Emma Eames and Zélie de Lussan also sang in this work. Sybil Sanderson appeared on January 17, 1895.

In 1895, after the regular season, the Damrosch German Opera Company appeared at the Metropolitan to give Wagner's works. The season began with Alvary, Rosa Sucher and Marie Brema in "Tristan and Isolde"; Gadski (new), Rothmühl (new), Behrens and Fischer also sang, and Damrosch conducted. Alvary celebrated his one hundredth performance as Siegfried.

Abbey and Grau brought Calvé, Maurel, Nordica, the de Reszkés, Scalchi, Campanari and Melba back in 1895-6, and introduced Lola Beeth. Calvé sang Ophelia in "Hamlet," and Massenet's "La Navarraise"; Maurel sang in "Don Giovanni" and "Falstaff"; Nordica and Jean de Reszké appeared in "Tristan and Isolde." Seidl conducted the German operas. Humperdinck's "Hänsel and Gretel" was performed at Daly's Theatre by Jeanne Douste, Elba, Meisslinger and Jacques Bars, under Anton Seidl's direction, in 1895-6.

Damrosch's second season of German opera, 1895-6, was given at the Academy, beginning with "Fidelio," sung by Klafsky (new) and Grunning (new). Some of the Wagner performances were conducted by Otto Lohse. The only operas given besides Wagner's were "Der Freischütz" and Damrosch's "Scarlet Letter." Alvary, Gadski and Fischer were also in the company.

During the regular season of 1896-7 Melba sang in "La Traviata," Calvé appeared as Marguerite in "Faust," Plançon and Calvé sang in "Mefistofele," Litvinne (Litvinoff) sang Selika in "L'Africaine," Jean de Reszké sang Siegfried for the first time with Litvinne as Brünnhilde, and Massenet's "Le Cid" was first represented, with Jean and Edouard de Reszké, Plançon, Litvinne and Clementine de Vere. Lassalle sang in "Don Giovanni," Bispham appeared this season, and Seidl, Beignani and Mancinelli were the conductors. Damrosch's third season at the Metropolitan was devoted to Wagner's works, and "Das Rheingold" was given. Lehmann, Fischer and Gadski were the principal singers. An extra night was devoted to Scharwenka's "Mataswintha."

Mapleson tried his fortune once more in the autumn of 1896 at the Academy of Music. "Aida" had an excellent representation under Bimboni's direction. "André Chenier," by Giordano, was also performed. The singers included: De Anna, Bonaplata-Bau, Parsi, Durot and Huguet. The Mapleson company soon failed.

There was no regular season in 1897-8. Damrosch gave a few weeks at the Metropolitan, but the representations were unsatisfactory. The best performance was "Il Barbiere di Siviglia," with Melba as Rosina; Carbone, Dr. Bartolo, and Campanari, Figaro. Bispham and Gadski sang in "The Flying Dutchman" and Melba appeared in "Faust" and "Aida."

The Royal Italian Grand Opera Company, which appeared at Wallack's on May 16, 1898, for two weeks, gave Puccini's "La Bohème," with the following cast: Linda Montanari, Mimi; Cleopatra, Vicini, Musetta; Giuseppe Agostini, Rodolfo; Luigi Francesconi, Marcello; Vittorio Girardi, Schaunard; Giovanni Scolari, Coleine; Algernon Asplandi, Parpignol, and Antonio Fumagelli, Alcindero and Benoit. "Un Ballo in Maschera," "La Favorita," "Cavalleria Rusticana," "Il Trovatore," "I Pagliacci" and "Manon Lescaut" were also given.

\*The portraits marked with an asterisk are kindly furnished for this article by Messrs. Dodd, Mead & Co., and are taken from "My Reminiscences," by Luigi Ardit (New York, 1896); the pictures of Gerster, Ilma di Murska and Wachtel are reproduced by courtesy of Madame Pappenheim.



## Significant Statistics.

EUROPE has two great sources of revenue derived from American love for music; the one source consists of the money paid by the people of this country to visiting and nomadic musical artists, companies and groups; the other source consists of the money paid to foreign schools, teachers and trainers by American pupils. Both sources of revenue are tremendously productive for Europe, whereas they synchronously devitalize American musical life.

### REVENUE TO FOREIGN MUSICAL PEOPLE.

(ANNUAL AVERAGE.)

To visiting players and singers not in opera companies, . . . . .	\$500,000
To light opera and operetta stars and combinations, . . . . .	500,000
To grand opera artists, choruses, companies and hangers-on, . . . . .	1,500,000
	<u>\$2,500,000</u>
To teachers and institutions in Europe by American pupils, . . . . .	1,000,000
To cost of living in Europe paid by pupils, parents and guardians, . . . . .	2,000,000
To traveling expenses through annual visits of parents and families, or temporary return visits of pupils, . . . . .	1,000,000
To costs of débuts in Europe, nine-tenths of which constitute practical failures, . . . . .	500,000
	<u>\$7,000,000</u>

This does not include the sale of foreign sheet music in this country. No American sheet music is sold in Europe.

Six million of this \$7,000,000 constitutes an annual loss, but this loss could be patiently suffered if the system did not effectually and effectively demoralize all efforts at a higher and nobler musical ambition at home.

The foreign artists return to Europe with coffers filled with American gold, and stimulate their successors to pursue the same rapacious system here, and as a result we are overrun with foreign musicians of all kinds and degrees, whose aim is not a residence here, but to make money as fast as possible and leave the country as quickly as they can afford to. They have no permanent interests at all with the nation or its future.

Nine-tenths of the American pupils who study in Europe are never heard of after their graduation or début. They have no opportunities in this country except as teachers with small fees.

This whole system must, therefore, be revolutionized if we are to be musically saved.

# American Interests in Paris.

## Musical Relations Between France and America.

### WHAT SHALL THEY BE ?

RESUME OF THE SITUATION—FALSE IDEAS ON THE SUBJECT—TRUE ONES—DANGER IN THE CRISIS—WHAT TO BE GAINED BY US—WHY?—HOW?—FAULTS AND FAILINGS OF PRESENT METHODS—HOW CHANGE THE CONDITIONS WITHOUT WASTE OR LOSS—TEMPORARY AND PERMANENT MEASURES—DEFINITION OF MISUNDERSTOOD TERMS—DETAILS.

BY FANNIE EDGAR THOMAS.



ISTORY is a kaleidoscope. Fate holds it in her hands. An imperceptible motion, a faint click as of a key turned in the lock of an epoch, and—"nothing is ever the same again!"

It is the habit of some thought to imagine each form unchangeable, immovable; of others not to see the form at all; of others to anticipate; of others to enjoy results; of others to aid in the movement and create the new forms.

The key of an epoch has been turned on the era of musical education in the United States. If we would not waste time, we must face the conditions and bring our activities in line with the rulings of Fate.

That the foreign vocal education, with Paris as a head centre, should continue in the future on the same lines on which it has been heretofore sustained is absolutely impossible. That era has passed. That Paris, as a head centre of art, should be abruptly renounced by the United States is likewise unjustifiable. To renounce France now would be the murder of our national art progress. Homicide it would be, for by it, in great measure, have we been sustained until now.

That a crisis has arrived in the treatment of the subject and in its consideration by our people, none who see can doubt. That such consideration is fraught with danger to our future progress is equally certain. Experience speaks discontent, impulse suggests separation, reason counsels deep and earnest examination of the entire subject, insight is wild with hope and faith.

Paris holds for us resources without which we cannot possibly flourish, which we cannot hope to receive from any other source, and which we cannot create for ourselves—yet. It contains art knowledge, the means of art nourishment and its own individuality. By art knowledge is not meant technical knowledge, by art nourishment is not meant that which is derived from studios alone, by individuality is meant intrinsic temperament and its expression.

An art knowledge, as used here, means knowledge as to the principles underlying art—its germ, birth, development, purpose, divinity. Technical knowledge may be acquired anywhere with greater or less facility, according to the means at hand; the spiritual knowledge must come only as the harvest comes—by planting, care, growth, ripening, gleaning.

We, in our haste of youth, and in the busy-ness of our first national installation, have been taking in our art as wheat already threshed and winnowed and bagged, at so much a bushel. We are plucking fruit ripened in other lands, grafted upon our bare branches. We are eating the product of other souls' toil, tilling and care. The fact that we have gathered and grafted incessantly and diligently, and that we are eating avidly, speaks the cry of our hearts and indicates the instinct of our blood. This is our source of faith and hope, but it is far from being the desired condition.

Until now that was the only thing for us to do. It was the work of that epoch. While getting in and placing our furniture we were compelled

to live on food brought in from the restaurants about. Our furniture is now in, our installation established, our superb house in order. Now must come the life of the family, that for which the family was organized, for which it lives and for which later it will be willing to die.

Until we commence our own home keeping, we do not merit the name of family. We have no home. We are nomads. Until we come to create, conceive, make, plant our own art, we are but parasites and poachers, our art is an adopted thing, illegitimate, bastard, through which we have had none of the divine joy of parentage, to which we have no lawful right or claim, and which we must expect to lose from our hearts by any call of circumstance.

But time is the great factor in the natural production. Without time it is impossible to attain this as in the case of the physical harvest. We must plant it, watch it, care for it, wait for it; and we have barely commenced the planting! See what is before us! Meanwhile, we must still continue to draw sustenance from the Old World's resources—yet. This is why we cannot, we dare not, we must not, renounce Europe as an art source—yet. This is why we must keep close to the bosom of our mother—aye, yet for some time to come.



But how is that? Have we not the right to stand independent, to go alone, to have our own art, to be sufficient unto ourselves? Look at our activity. Look at our concerts. Look at our schools. Look at our roll call of artists, of teachers, of critics. Look at our musical papers. Look at the resources shown up by the National Edition of THE MUSICAL COURIER. Have we not as good as anybody? Have we not enough to entitle us to art independence?

Enough? Enough is not the thing. It is miraculous what we are doing; marvelous, inspiring, unknown in the history of the music art of any nation at our age. But it is an exposition, not a production; a bazar, not a factory; the work of a shop, not a studio. Examine it all well. Eight-tenths collection, one-tenth planted, one-tenth growth, perhaps. Not one grain ripened on our own soil—yet.

What we have is miraculous as material result, it is inspiring as prospect, it is superb as effort, it is not complete as art achievement. What we do is surprising, it is not yet true. What we have is gorgeous, it is not yet ripe. What we show is disposition. Art is not yet born in our land. Art is not born in our hearts—yet!



We need France and we shall need her for some time yet to come. We need her for her own individuality, and we need her for her influence. We need her for what she is, and we need her for what she can give.

The manner in which we are to gather these riches that we need it is high time to discuss, and discuss seriously. There is no time even for much discussion. It is time to act and there is much to do. Events press and danger lurks.

There are many reasons why this consideration should not be put off, and many reasons why it should be of the most serious and thoughtful



character. The vocal feature alone of this education is sufficient for suggestion, as the principle underlying all others is the same.



The tremendous and almost sudden musical development of the United States has resulted, logically, in a strong feeling of discontent as to the results produced by the Paris education, as heretofore practiced. Even with those who recognize the treasures to be had, the methods of arriving at them are coming to be universally condemned, and the merits of those whose business it is to produce them, to be severely questioned.

This result is not altogether to be laid to the charge of the teachers, neither to that of the pupils, but is rather the natural and inevitable outcome of a set of conditions surrounding such education, which prevent either teachers or pupils from doing themselves justice.

Before the enlightenment of our people—parents, teachers, critics, educators—this was not perceived. The coming to Paris was in itself sufficient. The results were not questioned. The best was taken for granted. Exceptional or accidental success added fuel to the fire and "a Paris education" became a legend. With the growth of intelligence at home, however, the result of endless search for light, the change in the musical movement in the world, the growth of grains of truth, caught over here by both teachers and pupils, the tremendous influence of travel and study and reading in the States—with all these things came revelation of the real state of things; eyes were opened, one might say suddenly, and a great clamor is the result.

Hints grow and develop with extraordinary rapidity in our country, and the excellence of our musical educational work (in certain lines) has become a matter of national pride and international comment.

To all this has recently been added a gulf created by the French themselves, by their open hostility, loudly and distinctly expressed, toward the United States. Mockery and taunts of musical and literary incompetence, wholly unjust for the most part, were added to the raillery. A wound was produced at a critical time, as if by Fate, and in consonance with the discontent already existing.

The harm, or good, is now done, and cannot be undone. Hosts of parents and students are acting on it. Feeling is contagious, especially of that nature, and there is no telling what the result may be.



While wholly justifiable, this impulse should be guarded against. The danger is that extremes may be jumped at by the American students and their people, that our brilliant but partial development may be taken for perfection, our mechanical achievements for spiritual growth, our mercenary spirit for real art love, and our strife for self-aggrandisement the real strife for truth.

Americans cannot too soon disabuse their minds of this error. The advanced ones of insight cannot be too much on their guard against the possibility of its retention. We are far from being independent in art things, although strong on their search.

Time was when American students to learn anything were obliged to go abroad. After our intellectual needs were supplied in superior fashion art still languished, and we were still obliged to go. Time is now when our music schools have grown strong and effective in material ways. They are charged with attractive results, brilliant with pleasing effects, and abounding in beautiful, well-trained voices.

But this is not all. We are in danger of calling these material results the best results, while yet in the dark as to what "best results" may signify. We are liable to forget that what we seem to ourselves, and what we seem when drawn in line with older, higher, truer, standards, are two entirely different things. We forget that we have not yet a music, only its reflection from other nations thrown in our gilded mirrors. We are apt to see through sight which is yet young and untrained. We are apt not to know that we are trafficking in art accomplishment as a means for worldly advancement, instead of searching for art's mysteries as a means to art perfections. We do not realize that we are using music as a means of advancement instead of as a handmaid for the refinement of our nation's soul, and the elevation of her future. We are a nation of musical merchants—yet.

Our Government has not yet learned even to class music among the means of civilization and refinement. It has never endowed one single cent for music's advancement. If the people felt it and willed it, the Government would be obliged to do this. Proof positive this; there needs no other. The people do not feel it—yet.

It will be many a day before we realize these things, still more before we change them, still more before we have arrived at the desired conditions. Till then, all who do realize them are willing to remain respectfully inclined before France, to have our hand in hers, to cry out against the danger of a sudden tearing up of young roots, against a bleeding of tender, growing shoots—perhaps to death.



### Why We Need Paris.

What has Paris anyway, and what is that which is so important for us to adopt or learn, and why is it that we have not it ourselves?

Every old nation has its musical individuality in repertoire, in style, in expression, in language, in thought; an outgrowth of the country's temperament and experience. Every artist of distinction must take on the color of each nation, and assimilate it into the reflection of that nation's musical thought, which is the artist's "interpretation."

A society lady who aims to shine in her sphere must possess in her wardrobe costumes and toilettes suitable to all the various phases of her position, else she does not retain the position. In this, indeed, consists in large part the degrees of grande damehood. Those who will not take the trouble and cannot give the money must fall out of the ranks. The demand is imperative.

The qualities contained in the thought of the French music "school," or individuality, can be interpreted in no other way than by the means which intrinsically belong to the race, and which must be assimilated by an artistic nature united to immense and systematic labor. The natural place for the taking on of this color is the land itself. The French school must be studied in France, and the French school is indispensable to the rounded artist; therefore France is necessary to all facing a first-class career. This does not mean that one school replaces another, or that one is superior to the other, but that *each is necessary to the whole*.



But besides this French specialty, France has for us, as the older country, an art influence which is to us as yet a sealed book. She has experience, tradition, conviction, standard, style. These are still more important than the specialty, as they underlie all other music study and all other schools.

Paris is a dictionary, a museum of art, an archive repository, an art gallery. The State of France has devoted more of its soul and more of its finance to formulate art perfections and propagate art ideas and to educate its artists than any other nation. Its art blood is closer to the Greeks than any other. Its chauvinistic exclusiveness has guarded that blood from dilution or mixture till now, and its financial prosperity has made the fortification of this instinct practically possible. That this possibility has been improved is to be seen in passing through any street of this great and generous art country.

Paris has art conviction, which up to now has not been tampered with by material considerations, and which has dominated the souls of her artists and her musical activity.

What is art conviction, and how does it work in art? It is an instinct which leans toward the spiritual rather than the material side of art life, to the perfection of the ideal rather than to gain or advantage, and to an unswerving rectitude in the pursuit of these objects through the entire life. It is a *flaire* as to right and wrong in art work, based on instinct, training and experience. It is a habit of mind engendered by unquestioning and implicit obedience to the rules and regulations which govern standard. It is taste; it is tendency; it is certainty; it is art heredity.

We have no such thing in our country, for it is not possible. Time is the factor in its production. We have not even got a standard yet, not to speak of obeying it for centuries. We could not have it, so we have not. While we were hewing down forests and chasing Indians, these people were supping with composers, with ripened old artists and art apostles, themselves bathed in conviction and experience. They were people who found the world well lost to gain a note or a violin string. They made the notes and violin strings as a means to serve the art religion. We make them to sell and to buy.

The older French artists who still live in Paris were disciples of this genuine old cult, and absorbed their creeds and faiths at a time before progress and commerce had set her seal of iniquity upon all human things.



## THE MUSICAL COURIER.

For all modern progress, alas, is allied to commerce, and all commerce is death to art instinct. For all commerce is selfish and personal, all art is unselfish and impersonal. The real artist is a martyr for the sake of the future; the real commercant is a millionaire for the sake of the present. Art is a religion with the real French artist. With the best American artist art is business. We have no conviction yet.



France has tradition—two sorts of tradition, in fact—tradition of feeling and tradition of execution.

Tradition is a reservoir of memories carefully preserved; it is respect for conceptions. It is the ethics of politeness between genius and its worshippers. It is the conventionality of art. It is to art as the law of fashion to a member of the fashionable world, who follows dress ethics, rather than the manner of the country girl who experiments with colors and forms to produce what to her "looks nice." One country girl indeed may so dress agreeably by reason of extreme prettiness, an accidental instinct and through novelty. Even then, it is not correct and sure, and what would become of dressing if all people of all stages of taste experimented with dress to suit themselves!

Let a person cut the image of a horse on paper. Let him then cut the next by that, the third by the second, and so on to the tenth. The last will be a senseless round of paper, "without form or void." Let him instead cut each succeeding one by the first, and if care has been observed the last will be as perfect as the first. The last instance represents execution as based on tradition, the other without it.

Tradition is art conventionality after the best models. Style is the result of this obedience through the training of ages, after models of first-class genius, and making its impress upon the executant. It is a trained taste, not a natural one; a taste of obedience, not experiment. It is correctness of attitude toward national conception. Standard is the unit of measure, the model, the ideal.

People ripened in the sunlight of creative art are branded unconsciously by a taste that recognizes standard and is sensitive to obedience to or violation of it. Most of the executants in Paris have met and known the creators; have sung for and with them; have learned their intentions from lips and fingers; have been corrected and taught by them in many cases. Besides catching correctness they caught the feeling, the how and why, the intention of the composition, and, incidentally, of all feeling toward all composition.

We are experimenting with possibility wholly original and personal. We have nothing to go by, nothing to assure us if right or wrong; still worse, nothing to suggest to us that there may be a right or a wrong in the matter. Few of us would hesitate to violate any law in the decalogue of art religion which would bring us an addition of money to our bank account, or an iota of glorification to our name. We are not to blame. We have no means of arriving at this.

The Paris Conservatoire was born out of "Conviction" to preserve "Tradition." It is a present of the state to artists, speaking the art feeling of the people. Endowed by the Government, it is absolutely free. It seeks the development of artists, not the making of money. It refuses the lack of talent and encourages the signs of gift, all for art. It is a flower of the ancient French conviction and its influence lives and is felt. We have no such influence with us.

Opera is also a state institution in France. Not only are traditions preserved here, but new operas are created, something unknown with us. Opera is given to the people four and five times a week the year round, with several performances wholly for the people. The provinces have like operas, and all the large cities through the country have their state free conservatories.

We have neither one nor the other. We are too young to have composers. We have no creators, comparatively, nor creations. We have no national music schools with which to create standard and insist upon proper musical education. We have no opera.

Opera? No, we have no opera. We have one big musical circus "during the holiday" in one corner of one town in the entire Union—one big circus for the exhibition of new animals captured in the fields of gold, and kept in a gilded cage, during holidays, in one corner of one town in a country that is a world of cities and towns. Even this is being changed.

Our so-called opera is a mode, a luxury, a fad, not an art nourishment.

It fosters curiosity, not music. It creates a hunger and thirst to see wonderful people, leaving totally dead the desire to hear operas or know or judge them.

Right here is the source of the battle THE MUSICAL COURIER has been so nobly waging, almost single-handed as yet, with a prescience worthy of its high position and courage worthy of the cause—a battle as yet not appreciated even by its friends, because that so few even of our artists and teachers are yet capable of seeing beyond the material scope of their individual endeavors, or of finding the disastrous drift of an exposition that is wholly at variance with the broad dissemination of real musical education.

Paris has opera the year round, so Paris (her carpenters and painters, as well as her "society people" and artists) listens to opera for the opera, not for the singers. The people scarcely know who the singers are. Faust is Faust to them, so is Juliette, so is Gilda, so is Elsa. We hardly know what roles are sung, but we all know what our tenor had for dinner and whether the teeth of our soprano are filled with gold or platinum. If one or other of them should by any chance shake hands with one of us or invite us to call, he or she might damn our eternal art salvation, so far as we were concerned, so delirious with joy have we been made.

We have the disadvantage of having been brought up on Barnum and on hero worship. These people were brought up on opera and criticism. All these things go to produce tradition, conviction, standard and instinct musical. We have made leaps in our progress, but we are still—leaping, blindly for the most part.

France is reaping instead. It is for us to pay strict attention to the how and the why of the harvest. For that we must be on the field.



All this does not mean that the conditions of French art are perfection, that French traditions are perfectly preserved, that the foreign education here is well pursued, or that the French school as a school is alike agreeable to all. (To some the latter is decidedly disagreeable in many points.)

The above does not discuss the perfections or non-perfections of a school under existing conditions, but relates simply the manner of an art structure that was well planted, well cared for and that has had time to grow.



In point of fact, according to the assurances of the French themselves, recent art conditions in many points are dropping decidedly below par. This according to their own regretful and continual statement. Here is another reason for the activity and speed necessary with us for the thorough assimilation of these qualities, if we would have the good fortune to profit by them.

France is every day losing her exclusiveness and therefore her essential qualities. Older musicians complain sadly of the dimming of tradition's lines, and that the paper horse pattern grows daily more nearly a "senseless round." She is every day losing the finesse of her art instinct and the rectitude of her art executions by contact with foreigners. Every foreigner who enters France is a benediction to her material prosperity, but a menace to her art life. For all foreigners, especially of the Western World, represent the modern progress element, which is commerce, which is selfishness, which is personal and which is thereby false to real art. French artists and executants are fast learning habits of money search, self glorification, travel, desire for personal advantage and disloyalty to the rigorous faith. Even in four years the change in this regard is marked; alas, it is but too evident. Modern progress is setting her seal of iniquity upon them all—with the rest of the world.

If we want to profit by the best art thought while it still lives, we must hasten to arrange the conditions by which these qualities may be appropriated. There is no time to be lost. For the future America must aid in the arrangement of these conditions more than she has done in the past, or else she must remain without them.



## II.

### Causes and Evidences of the Movement.

The fact that American pupils have almost ceased to come to Paris as students, that this stream of ignorant and irresponsible rovers in foreign studios is checked, that the eyes of friends and parents have been opened to the incongruities and absurdities of the present conditions of foreign musical education, that in place of pupils are coming teachers, heads of institutions,

writers, executants, lecturers, artists, observers and philosophers, all bent on studying the situation, probing the mysteries of the art atmosphere, so to speak, as chemists might analyze the air in a chamber—these things prove that Fate has already inaugurated the movement, and that America has caught the suggestion, and is already on the track, en route to fulfill her high destiny in art as in civilization.

A movement so clearly indicated merits attention, help, union of forces and careful examination. The instinct of research should be encouraged. Honest effort should be aided. Practical means should be stretched out to receive whatever benediction is to fall. The maximum of result to the minimum of effort should be arranged for these earnest people. Concerted action should at once be entered upon. Not only the young students but the pioneers in the new method of independent study call for some such help. Conditions are all changing. Minds are being made up. It is ours to anticipate instead of to repair, to rejoice instead of to regret, and to reap the success of future plans instead of studying the causes of failure.

But why cannot things go on just as they have been going? Why has the past been comparative failure in spite of the good results of the best and leading teachers? What need is there for change in arrangement?

The fact that they have practically ceased of themselves answers the first effectively. The reasons for the second are abundant and convincing. The third is apparent to all who understand human nature and pedagogics.

To begin with, whatever riches exists in Paris for the artistic world are assuredly not to be gathered by people who come over here vaguely ignorant of the existence of these riches, of their value, of what may be needed in order to possess them, of what may be their use when possessed—people ignorant even, most of them, of the first elements of music, technic, without insight to see their necessity, without the conscience or art integrity to place themselves in contact with the new elements, and without character to enable them to submit to the sacrifice, almost martyrdom, which is a necessity of the growth and well-being of one worthy the name of artist.

They are not to blame for this. They are the natural outcome of our national conditions described above. They are born of pioneers in material possibility. They are not over here on the search for conviction, tradition or knowledge, or conscience. They are over here in search of a career, of a badge or label, a veneer or varnish, a something indescribable and illusive, which when duly bought, paid for and attached to their persons shall, as some species of magic wand, create for them at command dresses, carriages, hotels, praise, admirers and press notices. (There are exceptions.)

When ice and flame unite to make one or the other, then will such element, dropping down into the midst of the Paris element, take on of its art values. It is not possible, it is not logical, it is not natural, it is not accomplished.

Not only by this spiritual poverty are they handicapped. Leaping over here quite as ignorant of the conditions of Paris studyhood as they are of the things to be studied, they reach the city provided with a sum of money, which, be it great or small, is to bound the "art education." The miracle of art varnishing is to come to an end when the money does. The time allotted varies with the money, and both with the impulse and inclination of these persons who steer their own barks upon the wide sea of musical education. They set out in full trust of the care of some unknown art god who shall be all powerful, indulgent, and beneficent as—*is father!* They come wholly lacking the mental and spiritual means to assimilate abstract truths, often without health, often without youth, frequently without the slightest idea of what they come for, but strong in the faith that because they will and wish, therefore, must miracles be performed.

They are brought up this way, and are not to blame for the feeling. But this is one reason why the Paris education is comparative failure.

They do all their own planning while in this darkness of mind, choose their own teachers and change them, choose their roles and change them, choose their careers and change them, choose their work and change it, all to suit their own sweet wills, just as they do their hats and dresses.

No teachers under the present conditions of music teaching could do themselves justice in the work with such people. Some do well under the circumstances; some do better than others. There is not one of them according to their own account who would not rejoice at any plan which would ameliorate these conditions in regard to their foreign pupils. The general cry the length and breadth of the city is:

"What can we do? We have to take these pupils as we get them. We

have to work with them under the most unfavorable conditions. We do the best we can, but what can we do? We cannot do our best!"

As the heads and chiefs of a so-called "head centre of vocal art" of course these very teachers are the ones who should have created a set of conditions more favorable, dictated terms necessary to correct study to children and parents of a younger and more unenlightened nation, and organized some system whereby the greater part of the mutual effort would not be waste. They have not thought fit to do so, however; indeed such an idea never occurred to them, so we are compelled to devise something for ourselves.

Of course, were such young artist candidates met in Paris by systematized law for their following; by order, definiteness of plan and purpose; by direction, control and discipline, their false ideas could work no harm as they would be refuted and directed. If they were met directly by the "Thou shalt" and "Thou shalt not" of educational science; by "This cannot be done," "That must be," "That is necessary and this foolish"; "One thing must be done now, the other later on"; "Before B comes A and D follows C"; "Pass here for the teaching you need, yonder is what is suitable for the other"—if these things were there, their "feelings," "impulses" and "impressions" would be obliged to succumb to authority, and work would be commenced on correct lines.

In case any such obligation did not suit the career aspirants they might politely be told that the art field had managed to live and prosper without their assistance for several centuries, and could possibly manage to do so for as many more, and meantime they would be wise to choose another occupation.

Generally in such case, however, after the first flush of astonishment, perhaps of revolt, most of these people would settle down to be most tractable and promising art students. They would recognize, accept, rejoice, work and learn, and become a glory to the system and to the two countries which gave and received of its fruits.

Instead of this, what are the facts in the case? There is no system, no control, no definiteness, no certainty, no coercion, no cohesion, no direction, no insistence, no—little or no result. Yes, doubtless some result of its kind, but nothing to what it might be or what is expected. Hence the disappointment, hence the failure.

Of course every teacher in the city cries out here in chorus, "Send them to me. I am the one!" But see! Without going one step further on, see already the confusion, the absurdity of the condition. Hackmen at a station, dressmakers, boarding-house keepers employ the same methods precisely. The side shows of a circus also.

"Send them to me. I am the one! I can do it!" But follow up the work of any, even the best of these teachers, push them home on the subject of results with their foreign pupils, they invariably come to the same conclusion:

"What will you? We do what we can, but what can we do under such and such conditions! It is impossible to do as we wish to or would."

With nine-tenths of these back of this lies the *arrière-pensée*, "I have got to keep them anyhow. If I do not, somebody else will!"

The result is plain on the face of it.

The one place in Paris in which such conditions of rigor and discipline exist is the Conservatoire. But here our students cannot enter for many reasons—lack of knowledge, lack of talent, lack of desired youth, lack of character to support the severe discipline and examinations.

For the Conservatoire, being free of admittance, can afford to reject. It believes that without the qualities necessary to accomplishment effort is useless. In common with every other judicious and honest means of education, it has no pretensions of performing miracles. So the Conservatoire is barred to our people, although the doors are wide open.

In the world outside there are unquestionably artists, ripened, conscientious, instructed people, who could do them much good were the conditions favorable. There are those, too, who do and have done much good in spite of conditions. The question is, "Cannot the conditions be improved so that greater and more general good could be done, and that more happily and easily than at present?"

To begin with (to touch first the greatest evil), in France, as in our own country and as in every other country where music is taught, there is no limit placed upon the personal audacity of people who imagine themselves capable



## THE MUSICAL COURIER.

of teaching music, of teaching art after their own ideas and with the sole direction of their own sweet wills. There is nothing in any country—yet—to prevent any man's cook, butler, housemaid or grocer, or, worse yet, the relics of an artist's career, from establishing him or herself in a professor's position and receiving the master's children (or even the master himself) as pupils.

Everything depends upon their powers of alluring people to listen to them, of attracting pupils, of keeping them. They may teach well or work the most irreparable damage and yet keep pupils about them. For pupils are incapable of perceiving damage being worked upon them so long as their feelings and sentiments are held by a teacher's personality or effort.

There is nowhere any control or supervision as to what any teacher may do with any pupil once he has him. There is no authority anywhere which dare say: "You are wasting this pupil's time and money." "You are ruining voices." "You are accomplishing nothing here from week to week." "You work, but you do nothing." "You are honest, but weak," or "You are a dishonest servant of art and you know it; you are deceiving such and such pupils, who can never achieve what you hold out to them as possible," &c.

Not a word of all this. The consequence is the teaching field is sown with rags and remnants of artists, or people without even the pretension of either calling or preparation established as teachers and professors, people without the faintest conception of what constitutes a teacher, people of incompetence, feebleness, misdoing, all mixed in with the good and capable ones without hope of category, for—under the present conditions—one has just as much right in the field as another and just as much claim. Why not?

Where there is no gate to a sheep pasture black ones as well as white may be expected; aye, and goats too, and calves and cows and geese—why not? One has just as much right as another when there is no gate and no fence.

True, teachers have established themselves a body guard, each one over the other, to criticise, abuse, deplore, malign, show up, ruin, if possible, each other. As in this regard the least worthy subject may accomplish as much as the most meritorious, the work of destruction of merit is obviously thriving, while that of the building up and protection of merit is a thing unknown.

Further, that teachers have so constituted themselves to proclaim all the others frauds and charlatans does not in the least change the conditions or protect the pupils against those who may be unworthy.

It only creates a nest of serpents, all hissing toward each other, each hiss proclaiming on one's own authority that he or she only, or he and she alone, is capable and worthy, all the others false and bad and dangerous. As no one can possibly be convinced of this truth (?) under the circumstances this method only creates a set of pupils around each head to hiss abroad the creed of their chief and to continue to believe implicitly in that chief, no proof taken to the contrary—till that pupil leaves that teacher, when the direction only of the war cry continues; the words remain the same: "Thou shalt have none other gods but him!"

The Babel concert thus produced by this chorus, all repeating the same words while pointing toward another person, would be infinitely ludicrous and absurd were not so serious a principle involved. Another feature equally absurd is the variety of support of these various proclamations by the public. Fruits which are held by the teacher and pupils to be the only fruit worthy the plucking are just as often howled at, mocked, derided and criticised by disinterested people and very often with real justice.

Obviously here is no guidance for pupils. "Come and see my works and ye shall believe" says nothing either, for who wants to run the risk of ruining his voice or wasting a fortune on so slender a thread. Besides pupils cannot know and cannot tell and should not decide. Their parents and friends, often as ignorant as themselves (of this sort of insight), cannot do any better, and then these relatives are in America, thousands of miles away. The ridiculous exhibitions that pupils here make of themselves while believing implicitly that they are doing wonders proclaim the futility of this scheme. Another thing which proclaims it in another way is the incessant change of teachers and the running about from one to the other which forms another comic feature of the foreign education scheme.

That there exist exceptions among teachers who do not join in the above discourteous chorus proves nothing to the good of the system, as while such an exception in this regard may prove the rule, he or she may or may not be a superior teacher or may be unknown and unheard of. In any case there is nothing in the present plan of work to prevent any such disgraceful exhibitions which have become the byword and shame of the professorat.

Left entirely to themselves to fight it out between themselves, with no control to protect the good and suppress the bad, naturally abuse is the only implement of prosperity left in their hands. It is inevitable—under the conditions.



As there is nothing on earth anywhere to prevent any sort of person from being a teacher of music, so there is nothing to prevent such teachers from taking into their studios any sort of person who applies for admission. The most outrageous misapplications of money, spirit, time and effort are the result of this freedom. The fact needs no comment.

There is nothing either to prevent the following of any sort of course of instruction, the most incongruous, harmful, injudicious or wasteful, once that pupil is within. What is there to prevent it? What redress is there in case irreparable harm of one kind or another is done? in case nothing is done but an amusing passing of the time? What is there to prevent the continual assertion meantime that such instruction is the best in the whole world, that time is well employed, that results are achieved as they can be achieved nowhere else on the broad earth? Nothing, absolutely nothing, anywhere.

Such a course is just as bad for the really estimable teacher as for the pupil. For no discrimination is possible. There can be no discrimination, and if it were made, what of it? What use to know and to maintain that a teacher's concert is a roaring farce? What is going to be done about it? It will be just as much so next year and the year after. And what of the pupils? And what of the cause of vocal music meantime?

When wise people assert to-day that vocal music is going to the dogs they look everywhere but where they should for the cause.



### How Things Arc.

Upon coming into Paris to study singing how should students (such as the class described above, for example) go to work? What should they do?

There is not a thing to indicate to them who the best helpers may be, nothing to assure them that the one they happen to choose may or may not be the worst instead of the best in the city—the worst perhaps for them, though good perhaps for others. There is nothing to prevent going to the very teacher not desirable when the most desirable one may be living next door. There is nothing to indicate what in that particular case should be pursued, nothing to say where they should begin, what they should undertake, what is not fit for them, or rather for what they are not fit.

That there may be studios in the city in which such indications might be given without prejudice, interest, error or restriction of vision, speaks nothing in the general case, for there is absolutely nothing but chance to guide the pupil to that door rather than another, nothing to guide the impression or upon which one could base an opinion or make a selection. There is no assurance, no authority, no protection, no help.

Once knocked at, that door is opened, you may be assured. Whether the invitation is worded, "Come in quick, my rent awaits you, my winter's coal needs your support," or "M. X. has the honor to inform Miss Y. that under the pressure of her most extraordinary and exceptional genius he will consent to receive her as a pupil"—no matter the manner of the invitation, the door opens just the same, the pupil passes through and

"The door is shut."

Once in, that pupil is engulfed. Engulfed is really the only word for it. She is in the hands of "a master," therefore her success first as a pupil, second as the greatest prima donna that ever lived, is assured. To remain in that studio is the one only requisite to ultimate salvation. It is as the belief in the priest and church as assurance of heaven.

The teaching in that studio may be the most absurd or the most intelligent, the best systematized or the most disorderly, planned after the highest known laws of pedagogics or after the manner of a "parochial school"; that is nobody's business.

The pupil may find the method absolutely bad according to her idea. There is nothing anywhere to make her know whether that idea or the method is in the wrong. Yes, her teacher's assurances and those of the pupils are not sparing of the information. One thing to them at least certain is that for the pupils of any other teacher but the one with whom she is there is no salvation from vocal perdition.

When, one day, either through impulse or intelligence she passes out of



that door and in at another—any other—she but changes cars for the perdition. There she goes just the same—according to somebody.

That this is the same with us does not alter things. People come here to find what they cannot have at home. It is scarcely worth while to come to find exactly the same.

If chance has placed a real teacher as well as an artist in that studio, all the better. If the same chance has placed there a charlatan or a crank or an incapable or a dishonest, so much the worse. The chances which the pupils run to find one or the other are equally good and exactly the same.

Among them may be artists of experience, more or less competent—as artists—people more or less endowed with the faculty of teaching (wholly distinct from the artist capacity and not a result of it), more or less sincere, more or less honest or dishonest, more or less aged, more or less decrepid, more or less refined, more or less worthless—all that is left to chance. The pupil and his pocketbook are inside and—

"The door is shut."



In regard to dishonesty and fraud, of which the Paris professors are so often accused by people who do not know them, let it be said that that is the least of their faults and the smallest of the dangers for the foreigner. They are for the most part as honest as they can be, and this last is not intended as a "jeu de mots."

They mean honestly enough and their intentions are good. They want to succeed and so they desire to achieve and to please. They work hard in a way. They do not spare themselves, it is certain, either in voice, in gesture, in declamation of roles or in pounding the piano. They do "work," most of them, whether the pupil does or not. That they deliberately take money and intentionally deceive people by giving no results in return is certainly not the rule with them.

But that this is so is not due to the system, but in spite of it, for there is no earthly form of control, authority or surveillance over the activity or non-activity, the wisdom or foolishness, the capability or incapability, honesty or dishonesty of the people who thus establish themselves by their own individual authority to make their living by teaching.

It may be asked here, Does not the high standard of art influence as described heretofore protect or insure against evils possible in the professorat of a country of cruder art instincts?

In the first place there is nothing to prevent teachers from any quarter of the globe from settling in Paris as teachers. Such people may or may not be permeated by the influences described, which are intrinsic. Again, this elevated art influence does not naturally abide with people whose interest in it is wholly a personal and pecuniary one.

It goes without saying that here, as with us, under the present conditions of music teaching, any music teacher, however honest, is none the less a musical commercant. The composer in his attic, the painter on his ladder, the Conservatoire professor whose modest salary is paid by the state, the disinterested mass, may be artistic and idealistic and live up to it; but as things are the ordinary music teacher sells his wares at so much a head, as the merchants of bed feathers, pig iron, lumber, coal and potatoes do.

These teachers must have money. They have expenses to meet—rent, fuel, food, domestics, studio effects. Money they must have and that money must come from pupils taken in at that door above mentioned. This constitutes commerce. Consequently the welcome at that door regardless of fitness to enter. Consequently hopes and flatteries, caterings and humors, once within, regardless of the result to the art cause. Consequently the charming concessions, the enveloping promises, the attention to feelings, wishes, impulses, of the various sources of revenue. Consequently the lack of rigor, system, coercion and cohesion within—if need be. It must be so.

In the unsupervised, the unsuperintended, uncontrolled, irresponsible condition of musical education that any teacher should steer straight through the various narrow gates of absolute loyalty to ideal is only due to the presence of real saints and divine characters in the ranks. That they are not in any way called upon to exercise any such ethereal characteristics is evident to themselves for the most part, and, alas! often but too apparent to observers.

In this, however, human nature is everywhere the same. In art or out of it the same flexibilities of vision exist as to what constitutes the ideal. One man is rigorous to a postage stamp, another will pocket the champagne at his friend's funeral feast. And both feel justified. It is all a question of vision in the mind as to what constitutes a straight line.

### III.

#### Weakness of the Present System.

SUPPOSE for an instant that our public school system should be once more placed back in the hands of private individuals, as it once was. Do away with board of directors, superintendents, grading of pupils and teachers, program of study, examination, teachers' meetings, weekly associations, monthly and yearly institutes, normal schools, regulated text books, where would our education be?

Suppose that in New York, New Orleans, San Francisco, St. Louis, Chicago, Cincinnati, it was left to who seemeth him good to establish himself as a "teacher."

Suppose in New York, for example, the Rev. Dr. Smith should so decide. He had been for twenty years a clergyman, had college degrees, had preached in prominent cities, had been received by leading citizens. He feels himself thereby entitled to be the one and only, the leading teacher in New York. He thereby establishes himself in New York and commences to assert the fact. He makes himself felt and makes a success of his establishment. No. 1.

Beside him comes meek Widow Brown, of "good family," and opens a school. She was for years associated with the work of her good husband, the novelist. Her literacy established, the fact that she is refined and poor does the rest. Thereby she establishes her claim and herself by herself, and surrounds herself with her little group. No. 2.

The stalwart Miss Jones, daughter of the mathematician B, is a graduate of C. She cedes the place to no one man or woman in point of instruction. She can read letters that will show who she knows and who receives her, and for her teaching of Greek and Latin. As for the élite, even if old Smith was a clergyman and poor old Madame B. was a widow of a novelist, *she* has got them. She is listened to and forms detached group No. 3.

Along comes Robinson, with the face of a hatchet and the soul of a knife-blade. He is a bigot of the first water and insists on the Scriptures, the whole Scriptures and nothing but the Scriptures as the basis of his work. He settles among the "pagan horde" and asserts himself, and he makes No. 4.

The types multiply and duplicate, "each after his kind." The education opens up and the rivalry begins. Each one is pulling his own way and fighting, not only to shine himself, but to dull the others, in order that he may shine the brighter, be seen the farther, gain more pupils and be *The One*.

One boasts more talent in school, another more children of the élite, another the "quick work which is the most efficacious," another the piety without which all the rest is vain, another that he does not boast, and so on.

Each asserts and affirms that with his other particular pupils the most remarkable effects may be heard by those who listen, while to the disinterested observer there is not a pin's throw of difference between the tints and shades in their scholarliness. Some are worse than others, that is all. The lack of uniformity in either excellence or the opposite among the pupils of any one school is indeed the prevailing feature. If all or eight-tenths even of any one school were either markedly good or markedly bad, one could at least credit the teacher with making an impression. There is neither impression nor mark observable; there are good, bad and indifferent scattered by chance through all, till one is led to think it might have been about so had so many pupils worked by themselves without any teacher, or had all been in the hands of any one.

Now and again a brilliant pupil sprouts up in one or the other establishment, "reflecting great credit," &c.; now a mathematician, then a declaimer of verse, here a historian wonderful on dates, there a beauty rousing enthusiasm on "show days." These, while used as bait, attraction, drawing cards, &c., for their respective "stands," really speak nothing for the general efficiency, the general training, the general tendency of any one school, being accidental instances, every one, and just as liable to occur in one school as in another—nay, even without ever being in any one of them. The enormous degrees of superiority claimed by one or the other are evident to none it is true. But pupils must go somewhere, the private school is the fashion, each centre has its grouping and the "struggle" goes monotonously on.

This does not say by any means that each and all of these people are bad or inferior teachers, or bad and inferior people, or that they have bad or inferior intentions. Indeed, among them most excellent points may be proved, and they are for the most part good, well-intentioned individuals.

But compare for a moment the *result* of this plan of schooling in our coun-

## THE MUSICAL COURIER.

try with the present school system, in its relation to the general elevation of national intelligence! What proportion or percentage would the comparison show?

Compare the motives and plan of instruction of those Smiths, Browns, Joneses and Robinsons with those of a board of education carried out by teachers trained like soldiers for their special business, under the eyes of superintendents who are in hourly communication with the ideal and the practical in the entire educational field of the world, and in hourly communication with the work of the teachers as well.

What can the good Widow Brown or the stalwart Jones do beside the result of planned program, examination and the watchful insistence of competent and unprejudiced authority? What harm can the small egoisms or the narrow bigotry of Smith and Robinson do when dashing against the broad rock of authorized authority? To begin with, they would not exist.

Add to this the lack of appliance necessary to education if dependent upon an already strained private pocketbook. Add to it also the relations maintained with pupils, each one of whom represents the payment of the bills of the house. Even granted that all those private teachers were of uniform erudition and honor of motive, that each had served years as clergymen's daughters, governesses, widows, writers, lecturers, what do such qualifications say before system, training, control, systematic association, discussion, organized plan, union of purpose and rule and law in the giving forth to others that what they themselves may happen to possess?

What is there in such a haphazard manner to assure a country protection against the opening of a school by the most ordinary of uninstructed individuals, with the tact to make himself known, and the means to surround himself with certain influence?

One has exactly as much right as another. All the howls and cries, protestations, pretensions and assurances in the world amount to nothing, absolutely nothing, because those who assert and protest are authorized by no authority but their own. Wrangling, disrespect, backbiting and discourtesy (open or covered) are inevitable in such case. They are the only weapons at hand to get, to keep, to hold pupils, and pupils must be held in order to live.

Under these circumstances, at whatever cost to ideals, pupils must be had. If a pupil must be humored, humored he must be, for his presence in the household is necessary to that household's sustenance (where it is necessary). And then, with the most rigorous conscience, there is always the refuge:

"If I don't do so another will. I only lose a pupil for another to gain!"

Another feature of this form of education is the superficiality of action to produce effect with a view of alluring new pupils. Who has not in mind the rubbish of the "class day," the "show-off day," the so-called "examination day" of the private school? The singling out of show-off pupils, the hauling in of extraneous matter which has no relation whatever to the work of the term, or the instruction supposed to be received! The rest is filled up with cards, flowers, dressing, the fussiness of guests, the flutter and primp of uncertain ones, the insincere flattery of word and act of visitors, all so many means for throwing dust in the eyes and attracting new customers to the school—for "the school" must be maintained. Daudet and Dickens both saw through the hollowness of the proceedings and have left us testimonies of their insight in immortal raileries.



To get the correlation between this system, or lack of system, as it was once practiced in intellectual lines, and that followed in musical teaching to-day one with the slightest element of educational insight has but to open the eyes to see.

It exists at home as well as abroad. But at home they will be the first to change, for they are wide awake and on the search for newer, larger, better means. They at least know and acknowledge that there is something for them to learn. Here they do not know that nor think it, and they would not acknowledge it for the salvation of the soul of the universe. At home we are up and doing and marching toward truth. Here they are reclining in fauteuils of the Past, admitting no invasion from the Future. At home we are glad to be comrades in the march of Progress. Here each one is a self-constituted king or queen secured by his court against contact with another. We pride ourselves on moving forward. They pride themselves on standing still and looking back. Furthermore, it must be stated that the Latins are artistic, but not pedagogic. We are pedagogic, while not as yet artistic.

They have not the slightest chance of ever becoming pedagogic, they do not wish to. There is nothing to prevent our becoming artistic. It is the desire of our hearts and—a question of time.

By reason of the influence of our educational system in the States, by our desire to learn and advance, by our larger and franker criticism, by our larger contact with earth over, by our love of stimulus, obstacle and competition, by our good-nature in labor and our great and general common sense and receptiveness, the conditions of the musical work at home are, *in certain lines and so far as they go*, vastly superior to those of Paris.

"So far as they go," mark you. America has not the slightest intention of abrogating merits which she has not. She knows her limits—surest sign that she will speedily surpass them. There is no danger of violating the truth in stating that teachers in New York, Cincinnati, St. Louis, &c., *dare* not do with pupils what is accepted from many Paris teachers.

American pupils brought up on Barnum and circus and hero worship love that which is eccentric and bizarre when away from home. "It is so delightfully foreign" is their palliation for all eccentricities. Does a teacher look baggy and unkempt, "He is so foreign"! Is she unclean and uncorseted, "She is so delightfully foreign"! Does he kiss the girls he has has no right to touch, "He is such a dear old foreigner." Does he scold and fume and throw books and swear instead of teaching, while he would be roundly "brought up" at home, he is proclaimed "The dearest old lunatic living and such a bear"! If he does not teach a thing but just acts and sings and rows, storms and "carries on," he yet must be all right, as he is a "foreign master."

And so the "foreign legend" has tapped along the ranks for half a century, till the parents awoke. For a long time after gleams of the folly began to be seen, it was still considered wisdom, because it came from Paris. For legends die hard.



Yet and withal we must remember some important points. There are sane and capable professors in Paris. The fault is with the system, not with the few exceptions who escape its disastrous influence. Any movement that could be desired would but throw the best into relief and be a source of happiness and profit to them. Again, we must not be ungrateful; we have already received much good and much truth and much insight into art mysteries through foreign means. And then we must never forget that France is always for us a storehouse of rich art treasure, knowledge of which we must secure before we can ever hope to even erect standards or have art measures of our own. If the methods of securing this are at fault, the treasures yet remain, and we must have them.

It only remains to adjust the methods in the light of recent advancement, latter-day light and the past experience, *and to go right on with the work.*

Since we are to profit by them, it is for us to adjust these methods and measures to our needs, to plan instead of leaping, to anticipate instead of correcting, to show work done instead of complaining, and to conquer new fields instead of searching causes of failure.

This, as above shown, from our peculiar life, character, training, disposition and from the fact that it is our own advantage we seek, must be done by ourselves. And it will be. Things are already moving that way. Fate has willed it so.



### IV.

#### What Should Be Done About It.

There are two "what should be done's" in the case, one for home use, the other for use in foreign lands, where it may be found necessary to have educational headquarters. The basic principle must be the same in each. In fact, once established at home, the pattern is but extended abroad, as the foreign centre is but a branch of the home centre or head. To us it is all "American education."

It is at home in the States by right that the necessary changes above described should be inaugurated. Their consequences here in relation to us would naturally follow. In relation only to us as students of course. We have nothing to do with the rest.

These changes in permanent form will be wrought first in America. The United States will inaugurate them. But they cannot be produced brusquely or suddenly there. Because they are to be weighty and permanent they will



have to be evolved; "no evolution" can be sudden. They may be speedy, but not brusque.

But that which should be done in Paris should be done at once. We cannot afford to wait here for the natural development of things in America. We must make temporary provision for the exigencies of the case in Paris, and we must make them at once, for the reasons before stated.



The advance art movement which is to be brought about in the United States, and which without a shadow of doubt will be brought about within a very few years, is, first:

#### The Authorization of Music Teachers.

Music teachers should be compelled to be examined and to possess diplomas or certificates or authorization of some kind from some source as *teachers* before being allowed to establish themselves as such.

Their teaching should be supervised by authority and plans for yearly work—in general—be laid out by common consent and wisdom before its commencement, and certain results be looked for at its close. Their pupils should be examined before being allowed to undertake a plan of work, and there should be systematic and periodical examination of the work accomplished at stated intervals during the terms.

Naturally the only correct way in which teachers should receive diplomas would be by passing a certain time in a special and supplemental study of the best, most correct and most practical methods for imparting knowledge. This course of study should supersede the regular course of instruction in the subject of music itself, and should be wholly distinct from it.

This course of normal instruction, the only salvation for teaching, cannot be hoped for immediately in our country, as it should be established by national subvention. We are not yet quite prepared for that, although it cannot be too soon suggested. It is as certain of arriving in the United States as the normal system of education in letters came to pass.

Teachers thus legalized could then be held for taking money under false pretenses, thrown out of the ranks, and the field would be left to the authorized and meritorious. By the examination of pupils the overcharged ranks would be relieved of useless material. Strength and attention could be concentrated upon the promising, and the rejected ones would have the opportunity of entering upon a more satisfactory career, before having their young lives bled by useless effort, suspense, disappointment and failure. This will have to come to music at home.



#### In Paris.

In Paris the question is involved through the fact that we are but guests in the place, and can impose no measures upon the teachers except such as bear directly upon their relations with us. Also by the feature recently evolved, of this army of adult American students—teachers, heads of institutions, lecturers, writers, thinkers and philosophers—who are coming to the French capital to search knowledge in studio and out of studio, independently, who come to study the situation side by side with what technical education they may be able to get.

As it is, this latter class have no opportunity of following the instinct of art progress in them. They use all physical force and save a little money during nine months of hard labor in America, then hurry over here, with exhausted bodies and precious savings, to gather what they can of the wax of knowledge to carry back to the winter hive.

By the time they reach here studios are closed. If they enter a studio, by chance open, they turn their backs on the real art influence of the city, which to them is infinitely more precious. They likewise turn their backs upon the life-giving influence of the outdoor life in parks, and the benefit of the change of air, equally precious, is thus lost also.

They expect so much when they come, poor things: Landing, they seek in vain some lighthouse, some guide post, some authority, some disinterested direction, some certainty of something. They have absolutely nothing. They grope and wade and search. They do not know even into what studio to enter for certain things in which they find themselves deficient, even in case the studios are still open. There is no reason for being assured of the value of one more than another. What can they gain in three or four weeks in a studio where all is artistic vagueness, where one might remain forty years and feel only that they "must be learning something, being in Paris"?

The new language confronts them. The queer unpedagogic, artistic teaching appalls them. The lack of the professor's knowledge of what they want, and their own lack of what the professor is driving at, disheartens them. The feeling of the futility of it all weakens them, the loss of precious time and money maddens them. They are not in a fair way to profit by their vacations—poor things!

The Paris teachers generally leave as they reach here. There are no recitals, no auditions, no concerts from which to draw light or formulate opinion. They want to discuss with these teachers. They want to find where the famous tradition lies, how style is formed, what standard measures, how to supplement experience, how come in contact with the spiritual qualities, how supplement a tardy education and form a plan of education that shall need no supplementing, how find out from composers their intentions in regard to songs, how carry home value, light and nourishment for next season's work. They want to help base our growing musical art on fertile and healthy ground.

They get nothing of all this, and it is an immense pity, an immense loss to our art just at this stage.

Provision should be made, and that quickly, for this class of students, with even more speed, care, reverence and affection than for the younger, more selfish executants who come solely for personal advantage. These are our pioneers and apostles, the yeast for the nation's art nourishment.



What is needed then in Paris is a definite educational headquarters for Americans, *under American control*, where French resources, as above described, shall be best utilized; where whatever is here that is necessary to us may be assimilated with what we already have, where our people, professors and pupils together, may be made to take on both the special features and the large art influence of the French capital. Until we do our part in this beautiful and delicate task it will never be done.



One great trouble with the prima donna education in Paris has been in our expecting too much of Paris. We have had a vague idea that one must take on here all the attributes for the entire musical activity—French, Italian, German, English, opera, concert, oratorio, in all languages; acting, costumes, make-up and trunk-packing included. In their frantic efforts to cater to our unbased ambitions, the teachers have kept up the delusion, and here is another source of the failure of the endeavor.

It would be wise to discriminate, to divide into specialty and to set limits to vague imaginings. This we must do for ourselves. Little by little later on many things could be added, but certainly the specialty under which a headquarters should be established in Paris should be for the *distinct study of the French school*. People should learn to come here not to become full-blown prima donnas-of-all-work in a couple of months, or even years, but to take into the artistic repertoire the special features essential to France.

There is nothing to prevent the scope of the work from being enlarged upon, according to demands and the means for meeting them, later on. With an American organization and control, this would all fall into place as by magic. Sketching horizons is one of our fortes.

In this head centre or headquarters should be united in various departments a selection of the very best teachers to be found in the Paris professorat, that is to say, of those who might be willing to give their collaboration. These, of course, to be paid for their services. (See later.) This selection in default of better means for the moment would be based upon the actual work of the present studio. (See later.)

Here should be taught, to commence with, the French language, repertoire, style, expression, declamation (which should precede all singing), operas, pantomime (which should precede all acting), acting separately and in caste, Delsarte, solfège, sight reading, elements of harmony (practical) and the sounds of the French language, which should be made compulsory and imperative before repertoire should be touched.

There should be lectures by French artists, professors, composers, &c., upon tradition in composition, ancient and modern, and classes for the study of modern composition *under the composers themselves*.

This would be a godsend to many of the latter and their editors as well as to us, as it would help to "move" piles of composition lying upon their shelves and throw open to us a quantity of charming musical gems, which

## THE MUSICAL COURIER.

at present we are in no way of coming across, as neither French editors nor composers know anything about advertising their wares.

There should also be lectures on musical literature, musical history and biography, stories of operas, &c. Also auditions or concerts should be given by Paris pupils of Paris masters before the Americans, to be followed by discussion, suggestion, question, study of points, &c.

There should be a jury of competent French people of authority, but disinterested, to decide upon the spoken utterance of all French sounds before their being sung in music, and in French singing before singing in public.

The "Paris appearance" should be made in private before such authority, instead of in salons and salles before a mixed lot of friends, foreigners and irresponsible French prattlers, who come to the place because they are pulled there, or to pass a few dress-up hours mocking "barbarians" behind their backs and flattering them with false and misleading phrases when brought face to face with them.

A "successful Paris appearance" should mean a paper signed by three, four, five or a dozen such people as MM. Alexandre Guilmant, Gailhard, Carré or Got, saying:

"We heard every single sound in the paragraph (or song) pronounced by Miss So-and-So, of New York, Buffalo, Memphis, &c., and every single, solitary sound which we heard was correct."

The superficial hollowiness of the "heard in Paris" should be the first poisonous weed hoed out of the incongruous flower patch of the foreign education garden. We should prevent Americans from making exhibitions of themselves in the eyes of the French.

There should be incessant French criticism of American work on special occasions and by daily visits to the class rooms made by competent guests. There should be daily unions and meetings for discussion, and writing and reading of papers, taking in the broader discussion of vocal work by French and Americans together.

There should be periodical examination of all work done in all departments. Pouring in of knowledge is futile unless it may be drawn out as well. There is altogether too much pouring in by "artists," because they are not naturally "teachers." Neither pupils nor teachers work at their best when left wholly to themselves as to results. It is not in human nature.

There should be programs made of all work to be done, and they should be acted upon (in general) and the results thereon examined.

There should be arrangements judiciously made for the visiting of art monuments (by preference those bearing upon music and acting), of course, planned by Americans, conducted by French, and to be followed by discussion, essays, &c. In like manner reading in libraries should be carried on. There might be a *débutantes'* department, with a view of keeping people trim and in touch up to the moment of engagement.

There should be regular weekly rehearsals of the work done through the week, in which those who learned a scale, a French sound, a solfège exercise, should perform it, as well as one who had accomplished an aria or song.

This performance should be compulsory and imperative and regular. The pupil's name and work to be done might be called by drawn number that all might perform without a sense of being "called upon personally," and so that the entire *répertoire* acquired should be kept bright and ready.

Although public, this performance should be in no sense considered or treated as an "exhibition." It would be a means for training the nerves into performing condition, for removing from executants the personality and egoism which is death to performance, and of keeping up a *répertoire* on the "House that Jack built" principle, the first and most important principle in all acquisition.

There is no reason why the Paris professorat need feel the least anxiety in regard to the subject under consideration in these letters. There is no idea of invasion, intrusion or of leading to harm or loss of any feature in the domain of art, except such as might better be lost.

The dominant idea is the creation of a healthy system of co-operation and collaboration between the teachers of both countries and those who have to learn from them.

In the first place, the idea is to engage in the reorganized manner of working all the leading talent in Paris (and that would mean all the best, as worth would be sought for regardless of other considerations), either as professors, lecturers, critics, in juries, acting, operatic work, &c. It is the control, the administration, the organization that should be American, for organization and executive administration is one of our fortes, and who could better ad-

minister in the line of our students' needs than ourselves. It would be simply reducing to a minimum the grievances of which the Paris professors now most complain, and making it possible for them to arrive at the very best results in their artistic way without any of the ennui and care of the practical work. They would be relieved of the part they hate and left to do their very best with their powers.

Besides, there would still be need for the private studio as an auxiliary, as a resource, as a sort of siege of finesse and finish, as specialists, which would be always needed. We have still our private schools, despite the public system. Besides, of course, the Paris teachers are not necessarily dependent upon foreign pupils. They have large classes of their own people. It would in fact bring back to Paris, "clothed and in their right minds," a much better class of American students than Paris has ever known. Besides, as already stated, the American pupil is practically lost to Paris anyhow, and the only thing left for the teachers to do is to aid and assist in reinstating the foreign movement on a better and more solid basis than heretofore.

Naturally the idea striking them at first would scandalize them, so grounded are they all in the faith that being "a teacher in Paris," *in itself*, suffices for all needs. The idea of collaboration, union, camaraderie and good-will among teachers, seen through the narrow dormitories of their present hermitages, would seem to them preposterous; so would the idea of discussion, presentation of class work, &c.

Neither would the home teachers have anything to dread, as home pupils need not be accepted in departments of instruction which they could just as well have at home. This is another reason for the desire of as speedy consummation as possible of the home permanent arrangements, as American pupils could then graduate from one to the other, when all would work in together.

Until people come to set aside their ponderous, unwieldy, heavy bodies, stuffed with egoism, egotism, personality, selfdom, vanity and isms of all sorts, so long must education of any sort fall short of its objects and aims. Never till teachers look away from themselves and at their work, at the big, broad plane of musical education, instead of on the hearth rug under their feet, will their work tell and ring true and be covering and uniform and—as it should be.

Till then never will there be any real prosperity. It is stupid to imagine that the closer one keeps in his shell, the more he accumulates and the more he is secure. He is much more secure out in the broad, open daylight of competition, discussion, association, &c., where actual results are the censors, not assertions and assumptions and wordy protestations.

Self-sufficiency, conceit and narrowness are damning elements to individuals as to nations. "Envy, hatred, malice and all uncharitableness" must be swept out of music teaching. And the only way to do it is by sweeping better things in. This thing of kings and queens and autocrats and priestly confessionals in shadowy studies is all nonsense. Education is democratic. There is no difference underlying the principles of education, whether in ordinary instruction, in literature or in art.

This is not a discussion for the making of thrones and royalties in the musical educational world, but for the general elevation of the whole plane of musical life and activity in all countries.

### Details.

Things cannot be as they should be at once. Things must work from the known to the unknown, the possible to the ideal.

Such a head centre should by right be free. That goes without saying, and is understood. No education can be properly conducted which has to cater to a pocketbook, and the pocketbook will be catered to so long as it is in sight. A saint cannot avoid it.

The time is coming when the system above outlined will be followed out at home at the expense of the nation, with foreign branch attachments. That is just as sure of coming to us as independence came, and as the public school system came.

But that will not be to-day nor to-morrow. We must splice and dovetail and throw bridges. There must be no gulfs or spaces for us, or so much the worse for us.

It is quite possible that the sincere and earnest search after art truth which is in the spirit to-day, the novelty of the situation, the enormous practical



## THE MUSICAL COURIER.

good that would be immediately evident, and the immense saving of frittered and drifting fortunes could buoy the situation above the dregs of the underwaters, and that a pay institution could, for the present at least, be conducted with decency, until the nation has time to come to the rescue.

By "pay" is not meant means of enriching a corporation, but one to enable a pushing forward immediately of the plan of work, that it may be made to commend itself to consideration.

A round sum, to be decided upon, to aid in first creating a fund, might be charged each pupil. Many would be glad to pay twice what they do now, if by doing so something really helpful, definite and valuable might be had, with assurance of interest, guidance and direction.

Further, our country abounds in rich people, who are only too happy to aid the art cause, especially the cause of the student. With no difficulty a group of such people could be found who would subscribe a fund destined to carry on the work.

All this would depend in whose hands the matter lay and the manner of its presentation.

Much better money spent this way than as now, when generous people, ignorant of the necessities of the cases, lend or give to irresponsible students, equally ignorant of the manner of spending it. Fortunes have been sunk this way in Paris, with the best intentions. Worse yet, such support is generally apt to be withdrawn before the "gulf" opened by the Paris professor has been half bridged; and down go the "protégés" to the bottom, or else back out broken in spirit, with neither taste nor ambition for a wiser course.

Who knows what sum might not be at once permitted by the home government if the subject were properly and correctly presented to its attention? Who knows, after all, but that the French branch may lead the way to national subvention in America, than which nothing could be more graceful or fitting. Of all the good which we have received or can receive from these rich art mines over here in France, nothing is more valuable than the example set by her broad and generous art spirit and her rich donations for the propagation of art throughout the country.

Who knows what help may not be found in France to aid in such an establishment, which could not but be valuable as a means of utilizing French art commodities. Composers and editors are both interested, and with others might be found willing and useful helpers. Piano people also.

Performances could be given regularly in America, in France, too, perhaps (and, perhaps, utilizing pupils as evidences of the scheme as performers), to create and keep up an educational fund. Parents of failures by the old sys-

tem might, indeed, be induced to cast in their mite "in memoriam," a sum sufficient certainly in itself for much usefulness.

Many ways might be devised, but all possible speed should be used to render the enterprise free and independent.

Naturally, the correct source from which to draw the teachers would be from a normal attachment. This should ever be kept in view, and normal classes should be established immediately.

But meantime teachers must be had. For these the selections should be made of such existing teachers as show and have shown specially valuable results in their studios in different directions. The good opera teacher to have opera work, one with acting proclivities acting, a solfège expert solfège, one amenable to detailed direction the French language department, &c.

Teachers should be changed about till those were found who had special fitness for and qualities for imparting and for the theory and practice of teaching. Those who fail in this world no doubt make valuable aids as illustrations, as lecturers, critics, &c.

For a good or even great artist does not necessarily make a great or even a good teacher. For example, Madame Patti planted in Paris as a private professor might be worthless, absurd and ridiculous, whereas, utilized by a clever teacher, who had no such gift of song, she might be made invaluable as "illustration."

An artist frequently can only represent her art, she cannot always teach it.

It is nothing derogatory to any that one cannot do all. People are born with special fitnesses, as with color of eyes and hair. The result is inevitable. It is the utter disregard of this broad educational principle in the musical educational world that has been one of the most fruitful sources of failure in the past methods, and it is acknowledgment of this and many other very broad and very important educational principles that makes thought on the subject necessary and calls to the heart of our nation for a new arrangement of things in the relations musical between France and America.

This will be followed by a series of letters accentuating still further the points suggested in the last four. The following will be the subjects: "Differences in Teaching in France and America," "The Part Voice Placing Should Have in the New Scheme, and Why," "Illustrations of Weakness in Present Art Educational Methods."

FANNIE EDGAR THOMAS.

(To be continued in THE MUSICAL COURIER weekly edition.)



## THE MUSICAL COURIER.

### TRABADELO, PARIS.

A LEADING SINGING MASTER.

IN THE MUSICAL COURIER of November 25, 1896, appeared an exhaustive article on this now celebrated vocal professor. It is therefore unnecessary to repeat details which can easily be found by reference to that issue.

As a professor, Trabadelo does not need presentation to Americans. His pupils have already done that, the most graceful and effective presentation for a teacher. In these columns have appeared from time to time the names of élite and interesting amateurs, many of whom are from America, and many have been titled people, among them the young Count Castellane, husband of Anna Gould; and his friend, Richard Peters, has likewise been a pupil.

One need not go farther than the evidence of that exceptional artist and rapidly rising star, Madame Eames-Story, who has coached with him many of the important roles already sung, and who continues the work when in Paris.

Sibyl Sanderson-Terry, who has been one of his most earnest and faithful pupils, avows that he is the teacher who has done her most good. Her successes after her return from America, since when she became his pupil, testify to this.

Mierzwinski, the celebrated tenor, who lost his voice, had several successful engagements in Russia, and elsewhere, since daily lessons with Trabadelo restored his voice completely. Miss Sibyl Sanderson brought her sister to him for study. Melba, after seeing personally the vocal methods employed in this studio, sent Trabadelo a letter confiding her brother to his care, accompanied by a portrait of herself. Jean de Reszké brought him a friend in whom he was interested. Perugini, Gerard Jerome, Florence Monteith, were pupils of Trabadelo.

For the rest, his elegant studio, 4 Rue Marbeuf, near Avenue l'Alma, bears incontestable evidence to these facts and to many more. The place is a museum of souvenirs of affection and respect, written in personal dedication. For example, the superb full grand Erard piano, in the studio was presented by the tenor Gayarre; likewise a rich candelabra. A photograph of the great Spanish singer bears this dedication:

"A mon cher maître, souvenir reconnaissant."

This, although the latter was some years his senior. On an exquisite photograph of Sibyl Sanderson reads: "To M. Trabadelo, the trust of friends and best of professors. With sincere thanks."

Another has: "Votre toute reconnaissante Gelda."

A superb portrait of Emma Eames bears the words: "Souvenir d'amitié et d'admiration;" and another in 1897 in character: "Souvenir de ses précieux conseils, à M. de Trabadelo."

Jean de Reszké's well-known photo bears: "A mon cher ami."

Massenet's has: "A mon ami—au maître A de Trabadelo."

Saint-Saëns' is likewise dedicated in his own hand, and a splendid and rare photograph of Verdi has: "A M. de Trabadelo."

Calvé is there en amie: "Souvenir affectueux d'une compatriote"—both coming from the same Basque region.

Emma Nevada, a warm admirer of the professor, has written: "Excellent ami le Professeur de Trabadelo!"

The genial baritone singer, Hardy-Thé, so sought for in salons in France and England, wrote in 1888: "A mon cher maître."

Van Dyk and Jane Hading have likewise added to the collection.

The studio otherwise is a very attractive one, full of association. It contains some thirty statues, fine paintings, tapestries, valuable bronzes and porcelains—all presents made from time to time, more or less, by pupils. Among these are several very unique treasures which cannot be

plaque of white ivory about the size of a prayer book, representing the crucifixion as a centre piece, surrounded by crucifixion scenes.

These are but suggestive bits taken at hazard. The room is full of such things. A favorite little "black and tan" stuffed, remarkably life-like, on his cushion, is well known by the pupils, as is also his successor, "Polka," one of the most animated of live things. The low balconied window, which looks in upon the piano stool, bears flowers and plants the year round to refresh the professor in his unremitting hours of lesson giving. Telephone, speaking tube, well-ordered music racks, books of reference, and even anatomical charts are all at hand in a little den close by, for Trabadelo is essentially a man of progress,

a man who reads papers as well as books, and who is au courant with what is going on in other nations.

In fact, a valuable feature of his teaching is that he keeps his pupils close to modern progress and movement. He encourages them to read the press and musical papers, to keep in touch with the doings and feelings of musicians everywhere, to study the causes of success and failure, and the tendency of the day for new music. He is young, intensely wide awake, merry, gay, never scolds or poses, and is full of fire and enthusiasm. His own voice is a remarkable one.

One material item is worth recording in this day of bad studio pianos. Trabadelo's piano is not only first-class, but always in first-class order. The way he manages it is this: He has two pianos, one that mentioned above; the other an "understudy" to replace it when sent to the factory, which is done the instant deterioration is observed. In addition, the piano is tuned twice a month, and thus the instrument is always in good shape. The last time that Clarence Eddy visited the studio he remarked upon the richness of timbre and accuracy of pitch of the piano, remarking that such was too rare.

Four of Trabadelo's pupils have been engaged this season—Miss Gertrude Rennyson, Miss Marie Garden, Miss Starr and Mr. Preisch—all Americans.

Miss Maud Reese-Davies, a niece of Jessie Bartlett-Davis, a contralto; Miss Pelton, Miss Mandelick, Miss Pauline Stein, Miss Gale, Mrs. Anderson, of Boston, are or have been among recent pupils of this studio.

Trabadelo has recently written eight ballads, being published and to be published in New York in the fall. One is dedicated to Calvé, one to Jean de Reszké, one to Eames and one to Sibyl Sanderson.

#### Sarasate's Violins.

Sarasate has two superb Stradivarius instruments and other violins of different makes. He has besides in his vest pocket a miniature case in silver no larger than a locket, in which lies a tiny, tiny violin, counterpart of his favorite, in real violin woods and strings, perfectly proportioned, and which can be taken out and looked at. He is very fond of this toy. Speaking of the condition of violin art of the present, Sarasate makes the remark: "The subject speaks for itself. We have neither Paganini nor Stradivarius!"



TRABADELO.

duplicated, and for which large sums of money have been offered. For instance, there is a beaten bronze plaque dating from the thirteenth century over a yard square—a mythological subject. Two superb Sax vases of equally ancient date, with droll movable covers bearing the Sax arms, are marvels.

A large harlequin in bronze was given by Mierzwinski. A white marble bust, "Surprised," was presented by the singer Aramburo, now in America.

One of the most remarkable treasures in the room is a painting on marble (Italian) representing the Holy Family, wonderful coloring and drawing; very old. It has been valued at \$20,000 (not francs).

Another delight for the eyes of a connoisseur is a relic of Mary Stuart (authentic). It is in the form of a folding



# Where Debuts Are Made.

SUCCESSFUL PARISIAN DIRECTORS—THE ODEON—SECOND SUBVENTIONED THEATRE IN PARIS—HOW

THEATRES ARE MANAGED IN FRANCE.

**T**HE amiable director who has charge of and the responsibility for this theatre and its heavy working is Paul Giniety, a man about forty years old, strong and determined, yet quick and nervous, and with the never failing, ever charming French manners added to his other qualities. He is a clever, brainy man, who has done much already for himself, for art and literature and for the State.

For many years a journalist, he was a member of the syndicate of *La Presse Républicaine*. He thence passed to the rank of dramatic critic on various papers—*La République Française*, *Petit Parisien*, *L'Eclair*—and also literary critic for *Gil Blas*, *La Liberté*, &c.

He is now Chevalier de la Légion d'Honneur. His dramatic works, some ten, have been given at the Odéon, Ambigu, Théâtre Libre, Gymnase, Châtelet, &c. "Louis XVII," with M. Samson, and "Crime et Chatiment," in four acts, with Hugues Le Roux, have been given at the Odéon, and "Catherine de Russie," in five acts, with M. Samson, at the Châtelet.

In his literary work are nine volumes of "Choses et Gens de Théâtre" and a volume "l'Année littéraire." Among some dozen novels and reviews are "La Belle et la Bête," "Un petit Ménage," "La Vie," "Quand l'Amour va tout va," "Le Loupe," &c. There is also poetry from his pen, and there are works on art and travel.

One who imagines his position a sinecure may find their mistake by a glance at the important cahier des charges with which he is entrusted and which govern his life while in power.

He is not allowed to undertake any other enterprise, lyric or theatrical; cannot renounce his position until the end of his term in default of 60,000 francs. He must carry out the engagements of his predecessor with artists, employés and agents, except such as can be arranged amicably; also all treaties made with authors, except they be found not to accord with the rules. At the end of his term he is obliged to restore the enterprise exempt from debt, obligation or charge. He cannot will any benefit; the office is wholly personal.

In the repertory are tragedies, comedies and dramas in prose and verse. No piece can be taken from another theatre without the sanction of the Minister. The State, by the way, has constant surveillance of the workings of the theatre by means of a commissaire of the Government, whose business it is to be always au courant with everything—a sort of hyphen between the State and the theatre.

The director cannot have played a piece of his own writing while in office. He cannot accept a piece not subject to a committee of three or five members appointed by the Minister. He is obliged every year to give a piece of one or two acts, and every two years a piece of at least three acts. The reading of all pieces presented is assured.

He is obliged to give at least four big new works of three to five acts and nine small ones, also new, in the year. He must have the authorization of the Minister to give a foreign piece under the head of "new." He must give at least six works of ancient repertory in the year, and each week must be given two pieces of the old repertory, one of them in the evening.

Every piece which is not a failure must have at least a dozen representations.

As to salaries, the arrangements are generally annual. The Odéon cannot engage an artist of the Comédie Française for a year after leaving that theatre. No pupil of the Conservatoire may be engaged by the theatre till after the close of the Conservatoire studies.

No artist gets less than 150 francs a month. Conservatoire pupils are engaged at 2,400 francs a year. Débutants have a right to three débuts. To further test personal talent the director may assign from one to three other débuts from among the current pieces played. No children are allowed in the troupe, nor artists less than

eleven years old. There is a medical service attached to the theatre by the Government.

No extraordinary or extra representations may be given, except for benefit of artists. The Minister may impose a classic representation with Conservatoire students in the cast. He may also impose a representation free, and the director is then obliged to collaborate to the best of his ability and give of his best artists.

\*\*\*

The director must give 60,000 francs bonds. If drawn on for any sudden emergency this must be replaced in fifteen days. An architect examines the building and it must be returned in as good condition as when received. Not only the building must be intact, but apparatus, heating, lighting, electricity, cordage, staging and fireproof apparatus must all be given up in good shape. The director must pay all the expenses of this nature. At the end everything belongs to the Government without any indemnity. The architect has the right to examine anything at any hour he please.

The entire place must be thoroughly cleansed once a year at the director's expense, not only the building, but all around it. If, however, the theatre itself needs restoration the State does that. The director gets no indemnity, nor does subvention cease during the interruption of plays by restoration, &c. He cannot sublet any part of



L'ODEON, PARIS.

the building or outside buildings. Balls may be given by the Government, but no expense of damage done is paid by the State. It is the director's interest, then, to see that no mischief is done. In case of scandal or row the ball is closed immediately. The concierge, or porter, is at the director's expense. He may engage others, but at his own expense. An employé is kept for the special surveillance of lighting, heating, &c.

Everything belongs to the State. Scenery, costumes, decoration must be kept up by the director. If their value depreciates he must pay the difference. If on the other hand they are improved the State reaps the benefit, not he. If any object is lost he pays its original value.

The whole thing is insured for 600,000 francs, 300,000 francs for scenic material alone. The director is responsible for fires, &c., and he has to fight the insurance companies, also the expenses of keeping up the policy on his.

\*\*\*

The State, not the director, arranges the scale of prices. Places are not sold for longer than a year. He can make no private arrangements. Every free place given must be accounted for. The excuse of "free places" is not taken as a plea in case of low receipts. One box is at the disposition of the Minister, and sixty-three for the use of the Conservatoire. All entrées accorded by the Minister must be granted without a word.

There is a sort of exchange between the four subventioned theatres. Not more than twelve places are allowed for each one. There must be representation of some kind in the theatre every day the year round. The last rehearsals must be given with scenery, costumes, decora-

tions, &c. Inspectors of safety must be present in places specially assigned them.

Copies of all bills are sent to the Minister of Plays, and receipts are sent every month to the Minister also, and the report of receipts is sent in every morning. Examination of finances may be made at any time by the controller, and there is a general examination at the end of the year; also report of discipline, condition of spirit of each artist, &c.

The tonality of the orchestra is taken from normal diapason, according to the law of 1859, and kept at the Conservatoire. The director may be fined from 500 to 2,000 francs for breach of any rule of the house, to be paid in twenty-four hours. The contract may be revoked if the theatre is closed eight days during the year without authorization by reason of failure, fire or an evidence of a continued lack of success, in case of debt, or if for any reason the Government revoked the subvention.

\*\*\*

There are three classes of representation given at the Odéon. On Monday evening the classics, Thursday afternoon matinee with lecture, and every evening the ordinary repertory. They receive quantities of manuscripts for reading. About an average of one-fourth, or one hundred out of four hundred, are promising. Fifty artists are generally employed.

The actors are paid from 150 to 2,000 francs per month, or on an average 800, 1,200 and 1,500 francs a month; 250 francs were once paid for some special occasion for one evening. In a sense, the actors play without pay during the month of September. According to a late rule, after one year an actor may be promoted to the Comédie Française.

The director finds the building too far from the city proper, being on "the other side" of the Seine, quite in the Latin quarter. It requires something remarkably attractive, he says, to get the moneyed people from the "Opéra side" to cross the bridge.

The subvention for the theatre is 100,000 francs. The administration comprises some twenty persons. The running expenses are in the neighborhood of 800,000 francs a year. The director is responsible for the balance. He is elected for seven years, and may be re-elected.

Electricity alone costs 160 francs a day. Fourteen francs is often paid for one yard of scenery. The same painters work for the house as for the Opéra.

Twelve per cent. of the receipts must go to the author of a play, and 9 per cent. to the assistance public. In addition there is the service of the press, expense of guards, fire engines, &c., and heating and lighting.

When one realizes these immense drains upon receipts, unknown in America, one cannot be surprised at the difficulty of getting free entrée into theatres in Paris, of which so many foreigners of note and the foreign press complain.

If an accepted piece is not played the author gets an indemnity of 3,000, 2,000 or 1,000 francs, according to the character of the work.

The habit of general or press repetition the evening before the première is generally considered deplorable. The mass of press people admitted amuse themselves for an evening at the expense of the house, and frequently (even if unconsciously) do more harm than good.

The good director of this interesting theatre finds just cause for complaint in the fact that the Opéra Comique is provided with superior protection and accommodation for its scenery by the State, while the Odéon has extremely poor accommodations. This compels the director to pay for suitable care out of his own pocket, he being responsible for the condition of all apparatus.

\*\*\*

One cannot leave the treatment of this historic building without recalling the fact that it was here in this very place that Berlioz first saw the woman he—no, not loved, but married. The woman he loved he did not marry, in

## THE MUSICAL COURIER.

which sad crime he is not alone. Anyway, here are his own words in regard to the Odéon:

" \* \* \* The street being blocked, my fiacre was obliged to pass through the other street, which brought me in front of the Odéon. It was lighted; they were playing a piece in vogue at that time.

"It was there that I saw 'Hamlet' for the first time twenty-six years ago. There it was that the glory of that poor, unfortunate woman flashed into flame. It was there that I saw the crowd, broken by emotion, weep bitter tears over the fate of the heart-broken Ophelia. It was in that building that the young Henriette Smithson, frightened



PAUL GINIESTY,

Director Théâtre l'Odéon, Paris.

and trembling at the enormity of her grand success, bowed, saluting her admirers. There I saw poor Juliette for the first and last time.

"Ah me! How often during the winter nights have I walked off my feverish anxiety under these very vaults. [The building was at that time in three buildings, joined by means of bridges]. Ah, there's the door by which I saw her enter the theatre once to attend the rehearsal of 'Othello.' She did not know of my existence then. If anyone had pointed out to her that night the young man, pale and unkempt, leaning from very nervousness against one of the pillars of the Odéon, and said to her: 'Lady, behold thy future husband!' what an insolent imbecile she would have thought him!"

### M. GAILHARD.

GRAND OPERA.

Messieurs, il ne faut pas trouver étrange que nous venions à vous. Les habiles gens sont toujours recherchés, et nous sommes instruits de votre capacité.—MOLIERE.

THE difference between the functions and characteristics of the theatrical director in France and the American manager has already been thoroughly discussed in these pages.

It has been shown how that, while one is a commercant, an intermediare, a mercantile exploiter of productions already created, the other is the creator, if not of the original conception of the piece produced, at least of the production of that conception as a living, vital, visible subject, which can be seen and known, received or condemned, forgotten or immortalized in great part as a result of the director's skill.

The man whose business it is to do this in France must be a man born and bred an artist, educated in this special line, with tests and proofs of his fitness passed in youth, and with a second youth of practical experience put behind him. This before he can be chosen by the nation as the manipulator of her national genius, and the promulgator of all the other genius of the earth worthy of national effort. Not money, but the glorification of art is at stake. The mission is a sacred one. The State does not erect a money-making machine in her national theatre or opera. She gives money to this end. Money made by luck and success goes back into the enterprise. That which is lost comes out of the finances of the country, out of its pride and art advancement, and out of the confidence in the unique powers for which the director was chosen. It may, indeed, in part have to come out of his pocket. He must be a man of exceptional artistic, literary and

financial sense, and he must have an intuitive flair that amounts to intuition, if not to inspiration.

He does not order productions which have already been proved success elsewhere, and which demand only skillful or luxuriant manipulation. He has no models before him from which to judge or to work, except in case of reproductions, in which case the adjustment of tradition to changed or modernized taste is almost as exacting as creation.

In the first place, the entire responsibility of the acceptance of a piece which is to be such an important profit or loss, rests with the director. To do this he must be a clairvoyant in a threefold direction. He must think back into the subject, feel the sensation of the moment, and see forward into the heart of the public. In doing this he must respect progress, tradition and artistic taste—three most exacting mistresses of sometimes diametrically opposed intentions.

After he accepts the piece his real labor begins. Judgment, training, insight, education, experience, literary, artistic, musical and financial resources are again set to work, this time with a tenfold development.

He alone being the one to blame or praise is the one who must become embedded in that subject and its expression. He must himself "go down into the mines" as to locality, costumes, habits, history, race and facts in regard to the direct subject. He must think of the facilities of his theatre, and the inventions and facilities of others. He must choose his helpers and distribute his roles and choose the artists who are to create them.

Try to imagine in its various bearings, personal and artistic, this one last feature alone. He must arrange for the scenery, each piece of which must be a work of art, not merely "a picture," and each must be a creation after the truth of the time and the locale, and—after the conception of the writer in regard to it.

He must arrange the work in its proper place between the trend of public opinion at the time and the true trend of real art. He must feel how much to accept and reject of realism, mysticism, sentimentalism, mechanism, so as to make the work swing, but swing true. He must become possessed of every character in the actor sense—every man, woman and child who is to represent something. He must feel where authority is to be expressed, where vengeance, where tenderness, where firmness, and the various shadings from one to the other.

Besides all this he must have the confidence of every one, to induce obedience, authority to compel it, tact to guide it, and discipline to lead speedily to execution. His own thought must be made to pass into a hundred minds and bodies for execution. He is responsible for all.

However much he may be supported by talent and good will, which surround him; by imagination, suggestion, brains, genius, obedience, that work in its success or failure is solely and individually his responsibility. If a success it passes into the nation's glory and profit. If a failure, so much is lost. He takes his share in either case. For of such is the kingdom of national directorship in France.

\* \* \*

The directors of the four national theatres of France in Paris—Opéra, Opéra Comique, Comédie Française and Odéon—all wear laurels won in this delicate and arduous mission. M. Gailhard, some fifteen years at the head of the Grand Opéra; M. Jules Claretie in his thirteenth year at the Comédie Française; M. Giniesty, a couple of years at the Odéon, and M. Albert Carré, whose successful nomination as successor of M. Carvalho at the Opéra Comique, and whose succession of successes since there, are here recorded with real pleasure.

The material facts in relation to these eminent places of entertainment—the structure, ornament, mechanism, artists' accommodations, repertoires, repetitions, personnel, &c., and sketches of the prominent artists of each—have been faithfully given here. Indeed there remains but the agreeable task of adding a few words bearing directly upon the personality of the respective directors, who are among the most charming and delightful of men, as well as the most esteemed and distinguished leaders of art in the French nation.

\* \* \*

Knowing thoroughly the above conditions and exactions, you go to witness a "première" or "first night" of a big work which has already cost some 300,000 or 500,000 francs with a full heart of sympathy for the man at the helm and hopes for his best success.

You are present at such a performance of the Opéra, for example. Could you see M. Gailhard during the important and nerve-searching hours, you would find him seated tranquilly in his box, his arms crossed over the small, movable screen in front, his handsome head, broad shoulders, and upper half of immaculately white shield of shirt front showing above, the tiny cravat diamond making a triangle with the brilliant points of light in his deeply magnetic gray eyes, his broad, white brow forming another with the fine pointed brown beard, which stamps the Frenchman without another word. One mental eye is

studying the stage and its mimic world which he has wrought with so much of pleasure and of pains; the other on that more difficult and more dangerous real world of audience upon whose caprice, digestion, instruction, comprehension and good will his reward or punishment is about to be made.

You realize something of the strain he must be undergoing and that which he must already have undergone. You imagine that the morning after would find him in a big business office close by the Opéra, surrounded by a mass of people more or less interested and interesting—reporters, agents, actors, gossipers, "good fellows," other small directors, and people desirous of securing engagement, &c.

Not a bit of it. Of course, he is not always doing just exactly the same thing, but the following is one possible way.

\* \* \*

You go away out of the city past the varying panorama of majesty, simplicity, picturesque and artistic outline which makes of Paris the sense paradise it is. You pass the "octroi" or custom house, you cross the picturesque bridge with the Seine under it, and you come upon a dear little old town which has been there undisturbed since France was born, whose people do not know that ever an America was discovered or that any language save French was ever spoken, and who move about around the sunlit corners and soft spots of verdure as might the residents of Ol' Alabama some eighty years ago.

You wind through line after curve of the old brown homeliness, and finally, like a beautiful woman in a crowd, a lovely gate almost hidden in vines and flowers springs up. It is the entrance to what is called in France a "villa," a bouquet of sweet homes in a flower garden, buried in trees and perfume, through the centre of which a perfectly silent shaded walk passes. The entrance to No. 13 is more difficult to see even than the others, seemingly completely trellised in something. The bell even is hidden by a heavy bunch of some small, delicate flower that belongs there, always perfuming away its life in perfect content. The big door is ajar anyway, so who cares for bells? You push it and go in, and you are struck from head to foot, to the roots of your hair and through and through every nerve by that peculiar flush of something that floods a French garden, the foyer to an elegant French home. It is something indescribable, and unknown to America, an essence of growth, age, refinement, dignity, of waiting and living, mixed with the odor of flowers and shrubs, the soft air and the evident love and knowledge which mingle in its care. Two sides of this nest-like square are sunlit doors and windows, steps and cornices, the other two the



M. GAILHARD.

Director Grand Opéra, Paris.

dense shrub shadows. The cooing of tourterelles is going on somewhere about, and the peculiar penetrating song of the thrush, which sounds as if it played hide and seek through balls of wine in his throat before bubbling up and out of it.

Inside the house, one side you have the feeling as if it were made of glass, partly from the quantity of glass, plain and colored, all about, and partly from the exquisite expression of lightness, clearness, and elegance of the apartments; the absence of hangings, of clumsiness, of suddenness, and the vital speaking effect of the choice objects of art, which look as if growing and living there like the



shrubs in the garden outside. Strangely enough this crystalline sensation is not cold. On the contrary, it is warm and vital and vibrant.

To reach the low church-like door on the other side you do not go around through the rooms, but out and across the garden! You pass through it and you come into a lofty—atelier d'artiste! filled with pictures, designs, drawings, proofs and trials, and especially sculpture. On a raised dais in the centre is a Greek subject in clay, almost quite outlined. Before it, in easy negligé that is most becoming, a small spatula in his hand, a cigarette between his lips and the clairvoyant light in his eyes, turned inward instead of out, stands the man who watched the première last night at the Grand Opéra, and gauged the fate of the enterprise in which thousands of francs, not to speak of other things, were staked.

"Oui, c'est ici que je me repose, un peu!"

That tantalizing French charm, made up of grace, Gallic philosophy, a touch of the comedy and that easy, mercurial transition from one set of emotions to another wholly opposite, all shaded like a change of key!

He loves his art life as if it were all there were. His eye and his mind are full of his "Greek subject," as though no other existed on earth. Even while chatting he is instinctively feeling where that line must come down a bit and that go up, this be more and that less round, and his fine fingers caress the little spatula as though already at work.

He is a very handsome picture in the artistic frame, and not all picture, either—a man full of life, vitality, big powers and strong will; full, also, of that peculiar vibrating sensibility to impression which reflects itself in the strongly clairvoyant color of his mind, and in the peculiar magnetic glints of his eyes, which are part of his power over personality. He is tall, broad, strong and well made, particularly so for a Frenchman, with small hands and feet, and even in the broad light of the studio suggests scarcely forty years. His voice, deep and vibrant and colored, suggests the success of his executive artist life when he was one of the most famous of European basses.

\*\*\*

M. Gailhard is a native of Toulouse, a city which enjoys the reputation of being a musical hotbed for the State. He lays much stress upon the fact of the maîtrise or church school for singing which flourished in his day, and attributes much of the credit of his subsequent success to his association with it. This not only from a musical point of view, but by reason of the care taken of his voice at the critical time of its change of tone, and the preparation for it by singing of ecclesiastical works eminently fitted in his mind to give a sound vocal foundation. Passing a proud record in the Paris Conservatoire, he was for several years a leading basso chantant in Paris and London. He has been for some fifteen years director of the Paris Opéra House, during which time he has mounted some fifty plays, or 150 acts, the first being, I believe, "Le Brave," by Salière; the last, "Le Cloche du Rhin," by Samuel Rousseau, whose successful début has recently been noted.

As director he enjoys the unbounded confidence and affection of all parties at all sides of the footlights, being endowed with enormous firmness and resolution, but withal great gentleness, and a strong, artistic intuition, based now on long years' experience and training. No idea can be had by an outsider of the tact required in his position in steering through the delicate intricacies of protection and merit in the engagement of his artists. As artistic searcher of perfection, he may indeed be said to be "tireless." Even his vacations are but hunting grounds for novelty, truth, custom, costume or talent. Thus it was during a recent visit to Algeria, on coming across an oasis, he saw at once in it the setting for the new portion which Massenet had recently shown him in addition to his "Thais." Views were immediately taken on the spot, and to this happy inspiration are we indebted for the remarkably realistic and effective scene in which the weary and footsore Thais falls by the way, close to the refreshing well from which natives are issuing with their droll vessels and picturesque appearance.

On his judgment rest all such questions, or rather the still more difficult part of collecting the materials and details after the general effects have been decided upon by discussion with the authors. The voyages he makes, the pains he takes, the expense to which he goes and the weariness he undergoes to arrive at the correct and effective representation of these ideals are known only to most intimate friends, and reflect the greatest credit upon his artistic conscience.

A great drain upon both mental and financial resources (by many held to be a very unnecessary one) is the law of the State, whereby he is obliged to produce entirely new scenery, in toto and every inch, for each new piece. Much of it could be included or at least altered and utilized, but this is not permitted, not even for pieces which are reproductions. Thus "The Prophet," recently reproduced, has cost some 300,000 francs to put upon the

stage. Heavy expense was incurred a few years ago by the burning of much valuable scenery and apparatus in the storehouse appointed for the purpose.

The opera subvention is 800,000 francs a year. Each representation costs in the neighborhood of 21,500 francs. Salaries range from 500 to 15,000 francs. The description of lighting, heating, decoration, artists' rooms, foyers and the superb riches of the building itself have heretofore been given here.

M. Gailhard finds himself many times obliged to assume the duties of professeur de chant and diction teacher to his artists, in addition to his other duties. For foreigners especially he has himself organized some private plan of making a passable French accent possible. A rather parrot-like system, it would seem, something after the manner of our Gentile-Hebrew singing in synagogues, by which the singer is never made independent, but may be made passable in the certain roles followed.

It is to be regretted in this line that such an able director does not open his convictions to the utility of the Yersin phonic system, which, by teaching the sounds of the language, first make it possible for all possessors of them to learn for and by themselves all roles that may come under their hands.

M. Gailhard has unbounded faith in the Paris Conservatoire, and speaks of the remarkably fine training on all points of Mlle. Acté, a foreigner, who, as a pupil of M.

praises the voice and other qualities of the "stranger within the gates," but deplors the accent.

M. Gailhard has a beautiful home down in the Biarritz-Pyrenees quarter of France, where he passes in complete repose the few weeks he allows himself in midsummer. Readers may remember having met him last summer at Royat, through which he passed on his wheel, en route for this charming nest. A recent photograph shows him, the instinctive family man he is, in true negligé costume, the centre of a large group of relatives of all ages, allied by the bonds of sincere attachment. His son, a boy of twelve, is highly endowed in an artistic and literary sense. He is a fine manly lad, the idol of his father, and still cared for by the same devoted, gentle creature who loved and cared for his young mother. There is also a young nephew, about the same age, adopted into the family, and who gives already indications of his celebrated uncle's gift as sculptor.

The Opéra chef is associated in his work with M. Bertrand, a most erudite man, of strong executive ability and irreproachable character, happily married, and worthy of it. The two work together in most effective and unbroken accord.

"By their fruits ye shall know them." The Opéra is open the entire year round, four times a week representations during the winter, three in summer. Call and you may see further what is going on.

## JULES CLARETIE.

COMEDIE FRANCAISE.



JULES CLARETIE.

Director Comedie Française, Paris.

THE name of the President of the République is not better known than that of M. Jules Claretie. In social, literary, political and dramatic life he is the Chauncey Depew of each particular group. No festival dinner table is complete without his presence. No petite fête intime but must have his spirit as its sun. No functional service but seeks him as head. Every organization of weight or dignity wants the name of Jules Claretie. With feminine as with masculine affairs is he demanded. Pageants, whether of grief or of gaiety, find his presence necessary. At the veiling of nuns or unveiling of monuments, opening of college or closing of tomb, to the intimate friend as to the man of State, is the advice, suggestion, speech or presence of Jules Claretie the ever necessary and welcome feature.

And all this outside of his largely filled life as family man, as passionate man of letters, and as head of the first theatrical institution in the whole world, the Paris Comédie Française.

The key to this remarkable dissemination of activity is found in the peculiar union of instruction, refinement, suavity, chauvinism, liberality and classic and romantic elements composing this remarkable nature. To get at this one must know him and know him well.

A man of tact and insight, no more ardent patriot or enthusiastic chauvinist exists in France to-day than M. Claretie. Yet he sees clearly and without prejudice the features of other countries. Take, for instance, the recent cloud of misunderstanding which rose up so suddenly between France and America. M. Claretie was at the head of the suggestion that such did not and could not come from the bottom of the French heart. With the flair of the superior mind he has caught the spirit of the new republic and penetrated its logic and outgrowth, and expects others to do likewise.

"It may be," he modestly adds, "that I have happened to meet none but America's friends, but I assure you in my sets and circles I hear nothing but surprise and admiration expressed as to America's powers and virtues, and wonder at the immense latent force of patriotic spirit that must have been underlying her busy citizens. This, of course, while regretting the war, as does everybody earth over."

M. Claretie's manner is of the true artistic aristocracy; simple, refined, easy and full of the grace, charm and suavity that has made French manner the most beautiful of all nations. His conversation is full of fine spirit, changing color, warmth and a straightforward, convincing honesty. He looks about forty, easy and happy and untinged by care or stress of any kind, as of a man master of himself and his surroundings. For the rest, his portrait represents him exactly as he is. One might imagine him, indeed, at the commencement of life and career, so full is he of spirit, warmth, enthusiasm, a spirit thoroughly French of the best sort. Yet he has already accomplished the activity of some half dozen ordinarily active and gifted men.

Two devices have ever been his—"Libre Libre" (free by the book) and "Sempere Diritto" (always honest). Add to this the simple, grand word "France!" and you have the keynotes to the heart and soul of the eminent director of the Comédie Française. Two or three of his expressed thoughts may give further insight into their meaning.

"Yes, true it is, that it is the ideal which is the truth," he says. "That is true. But then this ideal must not be a mere garment hiding emptiness. It must be an ideal of truth and of dignity. It must be human! It must be a

Duvernoy of the Conservatoire, needed no supplemental education.

As to the question whether vocal art is declining, the Opéra director asserts, positively and without hesitation, "Yes!"

Not from the singing of the new music, he says—the new music properly sung need not hurt any voice—but from inferior education, the fact that all who will may teach, the fact that singers commence too late and spend too short a time in preparation.

Two things tend to lower the standard of vocal education in France, especially for the men—the abolishment of State subvention to the boy choir fund, and abolishment of the national boarding house, or home, which was once a part of the National Conservatoire. The first, he says, discovered voice, guided it carefully to the "break" or change, protected it from careless usage through that time, traced its tendency after and signaled the tact and its possessor to the nearest conservatory, where the boy was welcomed as something precious and steered intelligently and freely toward career.

The second kept the boy off the street, out of mischief, pernicious habits and waste of time and held character and voice in place.

Since the abolishment of that useful handmaid of the Conservatoire, parents hesitate about sending boys into the city, to be at the mercy of every passing influence. Boys study alone, take from anybody in their native village who offers to teach them, sing years without correct preparation, contract bad vocal habits, and bring up in Paris too late for salvation. Likewise, if he embarks at an early age in the capital the best of his life force is apt to be wasted and frittered before he is ready to enter upon the serious life work, and so the voice goes and the power, beauty and stability go. In common with all directors, he

consolation, for the suffering, revenge for the vanquished. One can be true even in painting the greatest heights. A flower may be just as true as a thistle. Pure, refreshing snow is as true as the mud under foot. Truth is in the heights as in the depths. One can be absolutely true while searching the beautiful, the good, the just.

"The thing which does most harm to a country is internal hate! Do not the people of a country realize that when they abuse and vilify one another they are like a man who draws his own blood, or like the disputing convives at a dinner table who give themselves over to the observation and mockery of their valets. They may among themselves realize that they speak worse than they feel, but what is that to appearance? The harm is done before the outsider. One can express different opinions without speaking so loud and in vulgar terms. One can keep intact his faith and his conviction without picking from the gutter the instruments with which to defend himself. One can have the religion of Bossuet without the language of Vadé. One can live faithful to his own gods without insulting those of another. When Mercier was attacked as 'thief' and 'assassin' by an angry opponent the bystanders expressed astonishment that he did not find himself insulted.

"Why should I be insulted?" replied the good man. "He does not mean 'thief and assassin'; he only means that we are not of the same opinion."

"When one sees the ravages of war over the face of a beautiful country one feels like cursing it and praying from the depths of the soul for peace—peace, the benevolent restorer which allows grain to sprout, harvests to ripen and men to grow.

"The first day I saw my name in print was, I remember, the day on which Henri Murger was buried. I commenced in reality the bizarre and accidental life of litterateur on the death of the Great Bohemian. I must say that never for a minute has this idea of Bohemia or the Bohemian life held any attractions for me. It lacks real passion and vitality at its base that life. It is not the love of liberty that it represents; only its caprice."

(Who knows how much of the real, big, large, dignified usefulness of this man's life has been due to this instinct—this true-ring insight which led him from the affectations and wastes of that much extolled but really valueless phase of the genius life of a country, the so-called Bohemia?)

\*\*\*

"Nothing is so disagreeable in writing as the 'I' of the writer. Some people only write as a means of drawing attention to themselves. The public must know whether they are blonde or dark, fat or lean, sensitive or stolid, their likes and dislikes, as though it mattered. They are always keeping themselves before the public, the bad or good days or nights they passed at such or such a place, or that at the time of seeing such and such a spectacle they were suffering from the toothache."

\*\*\*

"If I write much at thirty-seven it is that I studied much at seventeen. If I write easily to-day it is because with strife and toil I conquered facility. See this mountain of manuscript with its corrections, annotations, erasures and developments. That is my *salle d'armes*, where I acquired fencing with my pen."

\*\*\*

"Except for my dear family, from whom it separates me, could I carry my home on my shoulders as a tortoise his shell, I should travel always."

\*\*\*

"Let us be on our guard and alert. Let us work, study, read, if we would not come to our Sadowa—the Sadowa of Ignorance."

\*\*\*

Few men have had more eulogy of themselves written parallel with their activity than M. Jules Claretie.

"He cannot be studied or judged in a day. After one has known the novelist one must study the critic, the historian and then the dramatist. One cannot get him by seeing the profile. He must be seen near and over and over to distinguish the many faces of this fine, sympathetic nature—sympathetic and strong, as though he felt fertile and strong under him the earth on which he was born.

"He has made a study of modern life, but always unearthing the generous passions, elevation, ideas of regeneration, evolution—the progressive element. As writer he is of the type Jules Janin.

"He has published much, yet one fails to find in it all one guilty phrase or one sentiment whose meaning is not clear, or which one can criticize either as to thought or form. If he has produced much, it is because he has worked much, not while writing, but before writing. His early life may be said to have been spent in reading, always reading, taking notes, hunting among archives, unearthing unpublished information where none but he could find it. He is an 'erudit' out and out. At eighteen

he had already written some ten volumes worth while studying and passing examinations—philosophic novels, romantic elegies, satirical comedies and peeps into history. He writes with ease, but always with will. He is alert, supple, nervous, vigorous in style, yet he writes his histories from authentic documents, and his novels from nature. He spent ten years in searching documents for one novel. He is tireless in searching data, yet he is never hard or dry. His faculty is always militant. He is not content with art for art. His pen must always be an arm of combat—a tool of progress. It has the renown of a loyal sword. His work is always devoted to patriotism or moralization, which insures him the sympathy of all the best thought."

Jules Janin wrote to him: "They say that people do not love their successors. They are wrong, for I love you and I admire you."

He was also called the "Marceau of Journalism." His theatrical writing was full of combat, as the rest, not of war history, but always with a purpose to destroy some error, build up some truth, carry home some conviction. Victor Hugo wrote him:

"Your success charms me, and I must tell that to you. You have both courage and talent; the ladder to mount the wall of assault, and the sword to enter into the place.



ALBERT CARRE.

Director Opéra Comique, Paris.

There is no citadel more terrible than the theatre; no wall more high or more difficult to climb. You have conquered, and I am content. The bravos of your success have reached even my solitude. I send you on the echoes."

Speaking of a novel he had written, a Russian critic wrote: "One reads this work with a poignant interest. It is both dramatic and literary. One sees in it the work of a conscience and not of a laborer. One is subjugated by it as by all M. Claretie writes, because one hears the voice of an honest man—a man of conviction, sympathizing with all which is great and good.

"Brilliant conversationalist, searching spirit, comprehensive, open-eyed toward all horizons, orator eloquent, willing voyager, historian by vocation, novelist by taste, a serious, savant, such is M. Jules Claretie."

The above, a few reflections from the eyes of his contemporaries, help complete the portrait of a man, the main business of whose life is the direction of the House of Molière in France.

\*\*\*

M. Claretie was, like many another brilliant Parisian, born in the provinces at Limoges, father Perrigourdine, mother Bretonne. His family is historic, of an advanced patriotism, along both lines, and of whom interesting legends and stories run back through a century. With all his passion for letters, Jules Claretie has always been a burning and ardent patriot. France, her woes and her weal may well be said to be written in his heart, and the best part of his efforts has been consecrated to her service. This, not in the narrow, dangerous sense of sentimental love for her and hate for all others, but with an overmastering zeal to do and to say, to write and to work, for her best well being, to encourage labor, peace, tranquillity, advance-

ment, education, letters, to keep her the mistress of the earth in commerce, in culture, in civilization.

In the following cursory collection of a few among the earlier works of the writer, it may be seen how many were consecrated to his country. The titles alone give no faintest idea of the voluminous data which makes of them national treasures and proves them to have been labors of love.

"Histoire de la Revolution," 1870-71, an immense work in volumes and one of the most important works of his life. "La Debacle," a volume which appeared during the siege for the benefit of the wounded. "Paris Assiege," "La Guerre Nationale," "La France Envahie," "Le Champ de Bataille de Sedan," "Le Roman des Soldats," "Les Noel Rambert," "Les Belle Folies," "Les Muscadins," "Camille Desmoulins," "Le Beaux Solignac," "Le Renegat," "L'Art et les Artistes Française Contemporains," "Studies on J. B. Carpeaux," "Le Train 17," "La Maison Vide," "Le Troisième Dessons," "Le Rocher de Fiancés," all works in one or more volumes. As dramas, "Les Ingrats," a comedy; "Les Muscadins," drama taken from his novel; "Le Père," "Le Régiment de Champagne," &c. Also no end of essays, chroniques, lectures, prefaces, articles, critics and feuilletons on art in all its phases; prose poems, histories and reviews of histories; a volume de luxe on Molière, his life and his works, and of patriotic contributions no end. In addition, he has been from time to time writer for almost all the serious papers and reviews in Paris.

\*\*\*

This early part of this eminent Frenchman's life is here dwelt on to throw up the perspective of literary, artistic, patriotic and social resource behind the directorship, a life work in itself, not to speak of his superb collegiate education, which is passed over in parenthesis, as a matter of course.

It goes without saying that a man of this stamp brings to the leadership of dramatic art in his country something more than a mere commercial bearing, and that instead of being a mechanical exploiter of dramatic goods, he is really a creator and inspirer of the best art in his country, and is filling his place as one of her sons with glory and honor.

\*\*\*

The practical working of the Comédie Française, by which artists are engaged, paid, kept, &c., is too complicated to be made clear here. It is a sort of combination or society of actors, in which they are engaged in pairs for drama and comedy at a fixed sum, a part of which is always returned into the fund in form of a savings bank, to be drawn at time of retreat. For example, when M. Got retired the other day he took with him 350,000 francs as his reserve fund from his sixty years of theatrical toil. Twenty years is considered long for a career. Got's was exceptional.

There are at present twenty-eight of these sociétaires in the Comédie and twenty-eight pensionnaires or outsiders. The subvention is 240,000 francs, with the house. The director runs no risk whatever in his management. The expenses are some 4,200 francs daily. M. Claretie is the fifth director, and is in his thirteenth year. The previous directors were M. Perrin, fourteen years; M. Thierry, twelve years; M. Sinjus, three years, and M. Houssaye, the first six years.

Among the principals are MM. Worms, Mounet-Sully, Le Bargy de Ferandy, Lelois Coquelin, Cadet P. Mounet and Silvain. Of the women, Mlles. Bartet, Barretta, Dudley, Marty, Pierson, Muller, Brandis, Lara.

The great misfortune of Sara Bernhardt's going from the house to create her own career was that it broke the "pair" she made with Mounet-Sully. It is remarked that they never want for a genius. First, there was Talma, who could not be kept in England, despite the efforts made to that end. Then some years later Rachel, then Sara, then Sully, and so on. Every few years a dramatic flower blossoms for them. The reigning evil here, as everywhere else in art, is the entry of people too young, coming from the Conservatoire without experience. Instead of selected artists, as in olden times, they get students. Another trouble is the existence of an unchangeable code to rule changing circumstances.

The epoch of "Le Cid" was the commencement of the present order of things. "La Martyre" was the last new play given. "Le Monde ou on s'ennuie" has been the most profitable play given, receipts sometimes amounting to 8,000 francs for one representation.

There is a very valuable library attached to the theatre, containing some 40,000 volumes. M. Monval, a living bookworm and savant, as well as a most interesting and kindly man, has been archiviste here over twenty-one years.

A specialty is made of having dramatic works of all nations in translation. Some date back to 1548. Great pride is taken from the Shakspearian works, originals and translations (thanks to Voltaire and Ducis, whose portraits adorn the walls). Some other rare old pictures there are—one, a legend of Garrick being taken to Heaven, where Shakespeare is waiting to receive him. Looking on in



wondering awe and sympathy are all the leading Shakespearean actors of earth in costumes of the roles in which they excelled, all being likenesses. The archiviste expresses surprise at the rarity of these old curiosities in London. He finds Paris much more rich in them, as though the most valuable things had already been collected and brought to the French capital.

### ALBERT CARRÉ.

L'OPÉRA COMIQUE.

THE name of Albert Carré will in a few weeks be one of the most remarked in France. He it is whom fate has decreed to have the honor (and responsibility) of opening the new Opéra Comique, successor to the ill-fated bark of art, whose last terrible drama is still in the memory of some.

The opening of the new building has been looked for so long that to many it had assumed the place of a legend of the future. All things have an end, however, and with them the completion of the Second Academy of France. It may be imagined that the time has not been misspent in its construction, and that the hand of art, always one of the most powerful of France, has been busy in cunningly devising surprises for the impatient throngs already before the door. In a paper or two later details of some of the interesting features of this new ark of treasures may be expected here.

So much was recently published in regard to the new director and his charge, on the occasion of his nomination, that there is little really to add until the opening ceremonies open the floodgates of new interest. It must be remarked, however, that his parenthetical position since the death of M. Carvalho has been a most exacting trial of the qualities of tact, energy and discipline for which he was chosen. Few outside of the Holy of Holies realize what this trial has been. Sufficient to say that he organized the new régime while yet in the old. Instead of making a parenthetical or bridge-like position of it, he set his house in order with unquestionable and unquestioned authority; instituted reforms, created changes, blocked up passages of expense, opened doors of income, woke up subscribers, created an interest in the foreign colonies of the city, mounted several risky and difficult pieces, kept the repertory moving and generally established himself as master of the situation.

His portrait has already been given, but it is no harm to give it again, as it is a portrait to do one good to look at—manly, young, frank, gentle, well-bred, with great resources of will power and clearness and quickness of decision between the lines, which make an inspiring ensemble. From it one might expect just about what he has done, and the two united justify one in expecting of his future a happy and fruitful return.

It is known that at the end of June the lease of the old building, Square Chatelet, in which the Opéra Comique took refuge, expired and the tenants were obliged to leave the premises. An uncomfortable position enough and a hiatus not agreeable to fill. The Government, in the midst of a serious family jar of its own, was not in a condition to pay serious attention to the delicate art daughter about to be disturbed. Upon the gallant Carré fell the task of bringing their attention roundly to bear upon the subject, and at the same time personally provide her such delicate care and attention that it is safe to say the young lady never for a moment felt the sadness of her situation.

Meantime he sped off to London to catch the falling echoes of the season's fireworks, there to gather what might be useful to his purpose, and is now with his faithful aide de camp, the elegant Messenger, back in Paris, deep in the mysteries of next season's feasts.

The Opéra Comique had rested in parenthesis ten years and a half; had given 3,944 representations, of which 544 were matinees; 17,026,714 francs had been banked meantime. Murger-Puccini's "Vie de Bohème" closed the séance with a golden aureole, which augurs well for the reopening, when she will be admitted to finish her reign.

In the ten years forty-three new works had been mounted (that is, created as per suggestions in first part of "Successful Directors"); nine works had been resurrected from the old repertory, making fifty-two new works, so to speak. Three of these reached the 100th representation. "Roi d'Ys," "Esclarmonde" and "Cavalliera." "Sapho" and "Vie de Bohème" would undoubtedly have done so, but were interrupted. Sibyl Sanderson, Delna, Calvé and Miovini shine among the stars of first magnitude in the decade's firmament.

M. Albert Carré was born in Strasbourg. He is nephew of M. Michel Carré, the well-known librettist of "Mireille," "Faust," "Romeo and Juliette," &c., and naturally was brought up in an atmosphere completely artistic.

His family establishing itself at Nancy after the war, the young man was headed toward business as a most practical means of assuring a sure and certain livelihood. This fact alone speaks for the certain vein of good common sense

somewhere in the family which now stands the young man in such good stead in his artistic career.

For, rejecting the wooings of commerce, he was strongly drawn by the claims of the theatrical world, and entered the Paris Conservatoire in the comedy classes, where he received his prize and passed into active service at the Vaudeville.

He had not yet found his actual place, however, for on the opening of a vacancy in the directorship of the Nancy theatre he asked for and obtained the position. The venture was a success, not only in a theatrical but in a musical sense, as through his efforts classic concerts were maintained parallel with the working of the theatre. By this success the attention of Paris directors was called to M. Carré, and he was invited to become associated with the directorship of the Vaudeville. This he did first as associate, then alone and finally with M. Posel, when the Gymnase also came under his direction. Both were ably conducted, and M. Carré meantime became so vitally associated with the art movement in the capital that at the sudden death of M. Carvalho, head of the Opéra Comique, his name was found first on the list of possible candidates to fill the position.

Two or three of the best names alongside his were immediately withdrawn as testimony to the esteem and confidence felt in him as the right man for the place. As has been proved, the trust was not betrayed. An artist, a man of letters, an executive, and, to crown all, a most charming, loyal and delightful gentleman, M. Carré gave pleasure in receiving honors and hosts wish him well in his formidable enterprise.

He is captain of the territorial army and Chevalier de la Légion d'Honneur, a distinction, by the way, shared by the group of successful directors of whom the subject of this sketch forms the quartet. FANNIE EDGAR THOMAS.

### PERCY JACKSON.

FROM ITALY.

THIS young American, also from the West, has one of the most phenomenal of bass voices, which, if it continues as it has already promised, will be a much sought after and valuable acquisition to the musical world before long.

Added to this is youth, an extremely handsome and distinguished person, manners of a perfectly cultured gentleman who has seen much of society, and an earnest, studious disposition which works with an object and with ambition. These qualities, trained as they will be before the close of the student life, will be to their possessor a rich mine of resource for his own sake and for the sake of the audiences who are to hear them.

Although at the present moment in Italy, he may be claimed among the French students, as much of his time since leaving home has been passed in Paris.

In company of his devoted friend, Edgar Ashley Marvin, Percy Jackson left home in 1894 and went straight to Genoa, via Gibraltar. The intention then was to study in Dresden, but after one or two lessons and scarce a week's stay, it was decided that Paris, not Dresden, must be the vocal objective point.

In Paris he put himself immediately under the care of M. Jacques Bouhy, and remained steadily and faithfully till May of 1897. His only respite from work was during the summer vacations, and one of those was spent in Spa with M. Bouhy, always studying. Expressions of loyalty to and admiration for his teacher are generous and graceful always, and although the paths must necessarily diverge, the friendship remains strong and true.

Wishing to spend some time in London and to take on something of the English language and music thought, he went to London, where he took lessons under Henry Blower, of Bond street, till February of 1898.

In April he went to Florence and commenced serious study again with the great Vannuccini, where he now is.

In connection with the teachings of his masters, Mr. Jackson has incessantly had various lessons necessary to his studies in language, musical literature, operas, acting, &c.; in all, frequently four and five lessons a week extra.

He was regularly in M. Bouhy's opera class twice a week, from which he profited immensely. He took diction lessons with the celebrated Yersin Sisters, French with Madame Speck, the Berlitz system with Professor Durand and French literature with Miss Blum. With each one lesson a day.

"Faust," "Romeo et Juliette," "Philemon et Baucis," "l'Etoile du Nord," "Les Huguenots," "La Juive," "Le Cid," "Don Juan"—these operas were all mastered in French, and with these all the best French songs in his register.

His compass is from E below the bass clef to G, the second line treble staff. It contains two full octaves and two tones. The voice is with that a pure basso-chantante.

In London Mr. Jackson did in English the oratorios "St Paul," "Messiah," "Samson" and a great number of Eng-

lish songs. With Vannuccini he is to study the complete Italian repertory. He expects to remain about two years in Italy. Thence he goes to Berlin to acquire German, but chiefly in the line of language and literature. He studies Italian two hours each day, and also guitar, flute and piano. He is never idle.

In regard to social matters, these two charming young men have proved the value of so many qualities of mind and person. They are favorites with the "smart sets" everywhere, and are taken up, almost adopted, by the very nicest people. Their trips in vacation by coach, yacht, carriage; their stays in chateaux, mansions and other charming homes, read like fairy tales. Their last yachting excursion was interrupted, by the way, on account of the war, when coasting about Gibraltar became perilous pleasure.

### INSTITUT POLYTECHNIQUE.

107 AVENUE MARTIN.

MADAME PAQUET-MILLE, DIRECTRICE.

THE Institut Polytechnique is an educational institution distinctly French, in which are taught many valuable and interesting things, and where special attention is paid to the teaching of French to foreigners by phonic sounds, by conversation, and by selected reading and correction.

French literature, history, philosophy, art, household decoration and many other interesting subjects are taught by means of lectures given in the charming little theatre which is comprised in the house.

A recent feature which has been established, and which



should be encouraged by all students of singing and especially make of the Institut Polytechnique American headquarters which pupils of all vocal teachers may unite in caste to become accustomed to stage business and proficient in the difficult art of bodily expression while singing.

This much needed feature of musical study in Paris, together with the privileges of French study, should in themselves make of the Institut Polytechnique American headquarters.

Besides, it is in one of the most charming locations in Paris, every facility being offered of reaching all quarters of the city. It is within walking distance of the proposed Exposition grounds. Send for catalogue.

### Delhasse.

The well-known musical writer Felix Delhasse died lately at Brussels in his ninetieth year. He was the founder of the Brussels papers *Le Diapason* and *Le Guide Musical*.

### Christiania.

A new opera, "Silvio," by Bosch, has been given at Christiania. It is a continuation of "Cavalleria Rusticana." The hero, Silvio, is the son of Santuzza and Turridu, the heroine the daughter of Lola and Alfio. Silvio is bound by the laws of the vendetta to kill Alfio, who killed his father. He does so, but also falls in love with Lola's daughter. When he finds out that in all probability she is his half sister he commits suicide. The composer is a pupil of Massenet.

### The Verdi Home.

The Verdi Home for Singers has, after three years of work, been completed. It is a real palace, just outside the gates of Milan, and bears the names of Verdi and of Camillo Boito, the architect. Verdi has spent more than a million of francs on the institution and took the greatest interest in the work, visiting the spot every day. This winter it will shelter sixty men and forty women. Verdi has declared his intention to endow it with all his property and the proceeds of his works. He reserves for himself a grave in the chapel, where he will rest by the side of his wife.

MADAME ROGER-MICLOS.

At four years of age this pianist was already an artist. That is to say, she was born with the gifts and dispositions which must be born, and with the emotion and temperament evidently, as even at that tender age she could not hear music without violent weeping. It only remained for her, then, to gather the literature and the science of its application.

Since then her musical life has been one consecutive and harmonious ascent. At ten we find her receiving first prize at the Conservatoire of Toulouse, France, which musical hotbed was her birthplace.

Rubinstein on hearing her at this time said these words: "Mark well, Marie Miclos will one day be one of the grand virtuosi of our epoch, because she has already her own individuality."

At thirteen she was offered brilliant inducements to go to America, but her mother, who held "enfants prodiges" in horror, and desired to make a serious artist of her daughter, refused. At fourteen she entered the Paris Conservatoire, received her second prize the same year, and a few months later the first prize unanimously. Since then her life has been one artistic tournée.

At the Colonne, Lamoureux and Conservatoire concerts, constantly in the halls and salons of the French capital and likewise in those of the cities of her provinces, Mme. Roger-Miclos has been applauded, listened to, criticised justly and favorably, and well loved by all.

It was not till the close of a happy marriage by the death of her husband that the pianist consented to leave her native land. In London her début was marvelous. The artist expresses herself as being ever deeply moved by souvenirs of the generous reception which she met at Covent Garden, when during the promenade concerts there she played with orchestra the concertos C minor and E flat of Beethoven, G minor of Mendelssohn and those of Liszt and Saint-Saëns.

With equal success Mme. Roger-Miclos played at the Crystal Palace under the direction of Manns for four consecutive years, and since then each year in London she has been engaged to give recitals, which were designated as "veritable artistic feasts." Berlin, Dresden, Leipsic and Vienna have each in turn placed Mme. Miclos at the head of piano artists. At Brussels, Antwerp, Prague, Monte Carlo, St. Petersburg, Moscow, Amsterdam, Rotterdam, The Hague, Geneva, Bâle, Strassbourg, Mulhouse, &c., everywhere alike, the same immense success! Her name on the bills has ever been sufficient to fill the hall.

Fervent apostle of music, Mme. Roger-Miclos follows it, studies it, plays it and discovers it perpetually. She is the salvation of composers, being ever ready to take any trouble to unearth value, and ever willing to run even personal risk in favor of a musical spirit who may have more resource than appears at first sight. By her efforts has many a composer been made to win public recognition and favor.

The immense musical activity of this artist is the source of delight and gratitude to her compatriots, and the state has evidenced its appreciation by decoration as Officier de l'Instruction Publique.

It is to Mme. Roger-Miclos that is due the performance

of modern works at the concerts of the Conservatoire. She was also the first to establish concerts specially historical with conferences, and to organize concerts specially for the presentation of works by women. She it was who unfolded first in Paris the wonderful beauties of Grieg. She has introduced into Paris also the foreign masters—English, Norwegian, Russian, German and Austrian. She created the "concerts-conferences" for the more perfect comprehension of the classics, the knowledge of which she possesses to a high degree.

Beethoven, Mozart, Chopin have no secrets for her. As for Schumann, the artist is one of his most marvelous interpreters.

Her playing is an alliance of force and of charm, of grace and energy, and a vigor and warmth which when *en train*

she is gifted, and who is in all the full force of youth, interest and artistic enthusiasm:

WORKS WITH ORCHESTRA, 1898-99.

BEETHOVEN—  
Concerto in C minor.  
Concerto in E flat.  
Concerto in G major.

SCHUMANN—  
Concerto.

MENDELSSOHN—  
Concerto in G minor.

SAINT-SAËNS—  
Concerto in G minor.  
Concerto in C minor.

Africa (dédié à Mme. Roger-Miclos).

RUBINSTEIN—  
Fourth Concerto.

TCHAIKOWSKY—  
Concerto.

GODARD—  
First Concerto.

PFEIFFER—  
Third Concerto.

PIERNE—  
Concerto.

SCHYTTÉ—  
Concerto.

LISZT—  
Fantaisie sur des thèmes Hongrois.

CLASSICS.

BEETHOVEN—  
Sonata, op. 27.  
Sonata, op. 31, No. 3.  
Sonata, op. 57.  
Sonata, op. 110.  
Sonata, op. 111.

BACH—  
Fugues.  
Fantaisie Chromatique avec Fugue.  
Toccat.

MOZART—  
Thème varié.  
Rondo in A minor.

HAYDN—  
Arietta varié.

SCARLATTI—  
Piece in G.

WEBER—  
Sonata in A flat.

MENDELSSOHN—  
Fantaisie.  
Variations sérieuses.  
Caprice.  
Rondo.  
Romances sans paroles.

SCHUBERT—  
Moments musicaux.  
Impromptu varié.

RUST—  
Sonatas.  
Andantino varié.

SCHUMANN—  
Sonata in F sharp minor.  
Etudes Symphoniques.  
Kreisleriana.  
Fantaisie in C.  
Pièces romantiques.  
Carnaval.  
Nouvellette.  
Humoresque.  
Romance in D minor.

CHOPIN—  
Sonata in B minor.  
Ballade in A flat.  
Ballade in G minor.  
Etudes.  
Scherzo in B minor.  
Scherzo in B flat minor.  
Scherzo in C sharp minor.  
Polonaise in A flat.  
Polonaise in E flat.  
Polonaise in C sharp minor.  
Polonaise in F sharp minor.

Impromptu in F sharp.  
Mazurka in A flat.  
Valse in A flat.  
Valse posthume.  
Fantaisie in F minor.  
Prelude in D flat.  
Prelude in E minor.  
Prelude in B minor.  
Nocturne in C minor.  
Nocturne in D flat.  
Nocturne in B flat minor.  
Nocturne in F sharp.

MODERN WORKS.

SCHUBERT-TAUSIG—  
Marche Militaire.

LISZT—  
Eighth Rhapsodie.  
Eleventh Rhapsodie.  
Twelfth Rhapsodie.

RUBINSTEIN—  
Romance in F.  
Barcarolle in F minor.



MADAME ROGER-MICLOS.

carry all before them. Her fingers have no equal in suppleness and in obedience to the mandates of the genius which commands them.

Perhaps no other woman and few men possess the extraordinary memory, speedy, sure and reliable, of Mme. Roger-Miclos. Her repertory, as seen below, is enormous, and every note is at hand, every composition at her fingers' ends.

The characteristic of her playing consists in a manner at once large, flowing and sure, of attacking the notes with a remarkable variety of color and design in expression. Her science of the pedal is likewise profound and is applied with the "vital spark" which characterizes all her work and which is a born personal quality. She is an eminent professor and authority on musical points in Paris.

The following list of works in Mme. Roger-Miclos repertory, which is not yet exhaustive, will give an idea of the artistic value of this charming artist, who is as beautiful as



RUBINSTEIN—Continued.

Etude.  
Valse Caprice.

GRIEG—  
Scenes Lyriques.  
Sonata.

BECKER-GROUDHAL—  
Humoresque.

IVORAK—  
Suite.

PADEREWSKI—  
Légende.

FISCHOFF—  
Menuet.  
Carillon.

BOROWSKI—  
Sonata.

BRAHMS—  
Ballade.  
Two Rhapsodies.  
Intermezzo, op. 117.

CESAR FRANK—  
Prélude-Choral et Fugue.

D'INDY—  
Poème des Montagnes.  
Valse.

FAURE—  
Barcarolle.  
Second Impromptu.

GODARD—  
Fantaisie.  
Mazurkas.  
Cavalier Fantastique.  
Second Sonata.

PFEIFFER—  
Valse Appassionata.  
Inquietude.  
Élégie.  
La Fille des Aulnes.

CHAMINADE—  
Autonne.  
Humoresque.

WIDOR—  
Suite in four parts.

X. LEROUX—  
Mazurka.  
Valse.  
Rhapsodie.

FALKENBERG—  
Impressions Matinales.

PIERNE—  
Pastoral Varié.

CHABRIER—  
Bourrée Fantasque.

PIRANI—  
Gavotte.

LE BÖRNE—

GERNSHEIM—  
Pièces Symbolique.

DREYSHOCK—  
Intermezzo.

BORDINE—  
Au Couvent.

CUI—  
Valse.

EMILE BERNARD—  
Two Impromptus.

PUGNO—  
Sérénade.

MOSZKOWSKI—  
Valse.  
Scherzo Valse.

TH. DUBOIS—  
Poème Sylvestre.

FERRARI—  
Papillons.

TEN BRINK—  
Gavotte.

TSCHAIKOWSKY—  
Romance.  
Dumka.

The following press notices are but a few of a budget of mention which would fill a volume. As date and authorities are given the evidence is incontestable:

CRYSTAL PALACE CONCERTS, SATURDAY.

The excellent pianist, Mme. Roger-Miclos, was heard in Beethoven's Concerto in C minor, No. 3, which she rendered with much vigor, combined with taste and judgment. In other words, she played with considerable power and yet never overstepped the bounds which should be

observed by a conscientious artist in the performance of a purely classical work.—The Referee, London, February 14, 1892.

Beethoven's C minor Concerto, No. 3, received an excellent interpretation at the hands of Mme. Roger-Miclos, who once more showed herself to be not only a virtuoso in the ordinary sense of the word, but an artist endowed with a rare amount of intellectuality, power and poetic feeling.—Morning Post, London, February 1, 1892.

Beethoven's Concerto in C minor, with Mme. Roger-Miclos as soloist. This interesting and captivating pianist, who some years ago obtained such remarkable success at the Promenade Concerts of Covent Garden, displayed on Saturday, in addition to other qualities, considerable power, and she was as successful in her pieces without orchestral accompaniment as in the concerto. One of these was Schumann's beautiful little novelette in F, the other a brilliant, elaborate waltz of Moszkowski's.—St. James' Gazette, London, February 1, 1892.

At Princes' Hall Mme. Roger-Miclos, an artist of many attainments, but belonging to a far different school to that of Sapellnikof, was carrying out an interesting program, at the head of which was the "Moonlight Sonata." It was my privilege to hear the concluding sections of Schumann's "Carnaval," an impromptu of Schubert, a Chopin valse, and the same composer's scherzo in B flat minor, the worthy French pianist in these displaying rare technical skill and an amount of sympathy. Her touch is rather hard, but her execution is generally brilliant and her readings are always intellectual.—Morning Leader, London, May 9, 1894.

The talented pianist Mme. Roger-Miclos had come prominently before the metropolitan public this season by the announcement of two recitals at Princes' Hall, one of which took place on Tuesday afternoon, while the other is fixed for Saturday afternoon, the 26th inst. Framing her program on the first of these occasions on what may now happily be considered popular lines, that is to say, by the performance of works by composers of the highest repute, she not only displayed judgment, but had scope for exhibiting her mastery of widely differing methods. She succeeded in reflecting the poetic spirit of Beethoven's "Moonlight" sonata, with which the recital opened, and afterward rendered with much spirit the picturesque "Carnaval" of Schumann. Among the remaining pieces given were "Impromptu," by Schubert, and a valse and the scherzo in B flat minor of Chopin. In each of these Mme. Roger-Miclos warranted the esteem in which she is held in this country as a refined and conscientious artist.—Daily Chronicle, London, May 11, 1894.

Those who had the pleasure of hearing Mme. Roger-Miclos when she gave her recital at the Princes' Hall on the 8th of this month, and delighted her audience by her exquisite rendering of Schumann, Chopin and Grieg, will be glad to hear that she has returned from Paris again for the season and will give another recital at the Princes' Hall on the 26th inst. As this will, owing to her many private engagements, be probably her only other public appearance this season, the music loving public should not fail to make the most of the opportunity of hearing a rarely talented artist, whom we would gladly welcome more often to our shores.—The Queen, London, 1894.

To return to the Crystal Palace, the pianist yesterday was Mme. Roger-Miclos, an artist of very great ability, who enjoys a high reputation on both sides of the Channel. She threw abundant spirit and power into her rendering of Saint-Saëns' piano concerto in G minor, No. 2, playing the scherzo with notable brilliancy and effect, while subsequently she earned even warmer applause in Schubert's "Impromptu Varié," in B flat, and Liszt's Hungarian Rhapsody No. 8. There was no improvement in the attendance, which, having regard to the attractions offered, was wretched in the extreme.—Manchester Courier, December, 1895.

Between these two choral excerpts Mme. Roger-Miclos, the well-known French pianist, played Saint-Saëns' second piano concerto in G minor, an impromptu by Schubert, and Liszt's eighth rhapsodie. The splendid technique and interpretation of this lady, particularly in the middle movement of the concerto, brought the enthusiastic applause of the house, and she was several times recalled.—London Musical Courier, December, 1895.

My Paris correspondent writes most enthusiastically of the immense success obtained there by Mme. Roger-Miclos, the great French pianist, whose artistic playing at the Crystal Palace is so well remembered here. Mme. Roger-Miclos played at the last Lamoureux concert Gabriel Pierné's concerto with such power, charm and display of virtuosity as to secure for herself one of the greatest triumphs in her artistic career. I hope the directors of our Philharmonic Society will do their best to obtain the services of this artist, whom London audiences would be delighted to hear.—The Minstrel, London, April, 1896.

Among the instrumental soloists an extraordinary success was scored by the distinguished Parisian artist Mme. Roger-Miclos, with Saint-Saëns' effective concerto in G minor, whose playing has, for crispness, alternate lightness and vigor of touch, brilliancy of execution—an exquisite jeu perlé—and finesse of interpretation, few rivals among living pianists. Her rendering of Liszt's Hungarian Rhapsody No. 8 was equally perfect, while Schubert's "Impromptu Varié," in B flat, presented a rare combination of French grace with German sentiment.—Musical Opinion, London, January, 1896.

MME. IDA LURIG.

5 RUE PETRARQUE (TROCADERO).

MANY pupils who come to Paris to study find the road blocked to all but operatic study (and French and Italian opera only at that), by reason of a great general lack in this city of oratorio, church and sacred music, and of the German repertory, songs and language.

But many girls have neither dramatic talent nor the voice to give any hope of ever attaining success in operatic lines. Yet these same girls have their living to make when they return home, and career is rendered impossible to them if opera is the only musical door held open to their activity.

While living in France, and while having the French and Italian repertories at her finger tips, Madame Lurig has the advantage of having been brought up in Germany and having received there a thorough German musical education and being thoroughly grounded in its musical possibilities, largely instrumental.

Born of German parents in the city of Hamburg, she is direct descendant of Dr. Brandt, whose vocal method is still in use in the conservatoire there. He being in his day hofkapellmeister to the Court of Denmark, part of his time was passed in Copenhagen, part in Holstein, then Danish, so in that way the musical blood of these two schools has come into the possession of the young musician of this sketch. Her mother was likewise a skillful amateur pianist.

She was born with all the musical gifts, and has never known what it was not to be engaged in musical work. She was singing in oratorio at sixteen and already known as a musician. With evident success, too, it seems, as Hans von Bülow, who was a friend of the family and took great interest in the girl, insisted that she ought to make a great career, and made efforts that she should enter the Dresden or Stuttgart schools as a teacher.

She studied piano with Schubert, that is to say, Prof. Schubert, in Hamburg, and also with Reinecke. The intention was that she should become a pianist, but her beautiful voice developing, and with it the disposition to teach, it led her into vocal lines. She studied harmony and composition with Prof. Carl Grädener and with Professor Minardus, in Hamburg. She can play or sing at sight any composition placed before her, and her knowledge of composition and instrumental music is invaluable to her in giving aid in these important subjects to her pupils. Von Bülow gave her many valuable lessons in musical study and in musicianly thought, which although given as a friend were none the less valuable to the musician.

Coming to Paris for serious vocal study, she became pupil of Mme. Marchesi, who immediately foresaw her capabilities, especially as teacher. With her she remained several years, as student first, as accompanist and aide later on.

Madame Lurig's knowledge of music, musical traditions, repertories, songs, &c., is enormous. She has all the old and new operas, French and Italian, the old oratorio, the whole stock of German Lieder, old and new, and the French ballads.

Her proficiency in the German language is invaluable to pupils destined for the new and progressive school. She insists upon the value of solfège and a general knowledge of harmony and musical literature for vocal students.

In all that means voice training, building and developing, Madame Lurig has fine success, as her many valuable pupils can prove. She has remarkable success also in repairing voices and restoring them to their original values.

She is young, lovely in nature as in looks, full of resources and enthusiasm; is generosity itself in her treatment of her pupils, moderate in her terms, and gives of herself wholly in her lessons. She is settled permanently in Paris, where her husband is established in business. Her home is within a few minutes' walk of the Trocadéro Palace, one of the most convenient and charming centres of the city. Her home and studio are one at 5 Rue Petrarque. The studio is a most attractive place, a large, rambling room with light, air, a platform, and tasteful, artistic furnishing.

Her pupils are from all nations. Every summer three months are spent in Germany, where she has all the pupils she cares to teach. In Havre she has always an interesting class.

Of those of her pupils who have already done something are: Mlle. Wanda Borissoff, a young Russian, whose recent success at Monte Carlo has been already recorded in this paper; Miss Helen Culver, whose portrait appeared in a recent issue of the LONDON MUSICAL COURIER; Mlle. Yolande Bramley, a vocalist of great prominence; the Baroness de Throsch, the Countess de Marivault, Countess Vial, Madame Desgenetais, Miss Virginia May Thorndike, Miss Anabel Van Vleck, Miss Crawford, and hosts of others; also Mlle. Bjornsen, daughter of the famous Norwegian poet, who has been much praised in print.

Press notices of Madame Lurig's pupils read in several languages. Much has recently appeared about Mlle. Borissoff, whose singing on the occasion of the Beaux Arts Exposition in Monte Carlo attracted so much atten-



MADAME IDA LURIG.



## THE MUSICAL COURIER.

tion. She is very attractive, has a superb contralto voice. She sang a cavatina from "Tribul de Zamao," by Gounod. The most important people, royal, social and artistic of that aristocratic summer resort, were present.

Mlle. Bramley has already been heard at home. Her voice is soprano, of good quality in each register, her high notes being especially remarked as "rich and resonant." A recent mention of her in print speaks of her as being "essentially cultivated" and "artistic," as shown in "several German songs in Bizet's 'Pastorale' and in a song, 'Mädchenlied,' to which she played her own accompaniment in an admirable fashion."

Miss Thorndike has also sung at home while studying with Madame Lurig. She has a "sweet, strong and well trained" soprano. A home paper referred to her in most flattering terms after her singing of "modern French songs with finish and expression, daintiness and skillful management of her voice." She received much applause.

Miss Helen Culver is a real contralto. An article in regard to her recently appeared in a London paper, over a column in length.

"Mary Ziebold" also has long and favorable press notices, and is blessed with a charming and lovable personality. In an article devoted to her merits her voice is described as "marvelous."

Fraulein Marie Bolawska, another capable artist pupil of Madame Lurig was heard in a program at Kiel recently in arias from operas and in German and Italian songs. Miss T. Gunn, of New York, is also of her pupils. Mlle. Bjornsen is described as having "a soprano voice of delicious purity" and as "interpreting with great intelligence her roles and giving her native songs with grace."

By her training, gifts, conscience, devotion to her work, and by her rich, musical resources, progressive spirit, Madame Lurig bids fair to establish for herself a unique position among the singing teachers of Paris.

### MISS MINNIE TRACEY,

OF ALBANY, N. Y.

A NATIONAL number of an American musical paper would not be complete without a little résumé of the career of this young musician, who has won more by herself for herself and for the reputation of her country abroad than perhaps any other American of to-day.

Miss Tracey is a young woman who does her own thinking, her own planning, pretty much all of her own arrangement, wins her own glories and fights her own combats. Two things, however, in which she is not so exclusive: other people have to tell of her triumphs and her successes. That no one has ever found her doing for herself, and joy and satisfaction in her success are shared by an immense circle of friends at home and abroad, for there is no singer anywhere better loved by all people and all classes of people than Minnie Tracey.

The girl is goodness personified, the marvel of a singer free from envy, hatred and malice and all uncharitableness, always on the look out for the occasion to benefit a friend singer through her own opportunities, ever ready to praise another while too much of a musician not to be able to criticize keenly and justly. She is, moreover, a woman absolutely above reproach, who believes it in the power of women to create their own world on a plane with their own ideals. She is blessed with a fund of practical common sense, which is invaluable in her company, always by reason of her unprejudiced and farseeing conceptions, and she is conscientiousness itself as regards her stage work.

Like many women of good moral and mental equipment, Miss Tracey is not deficient in physical qualities. On the contrary, she is one of the most superb specimens of womanhood in the vocal life of to-day. Beautiful of face and form, without being what is called "large," Minnie Tracey is of noble and classic outlines; or, as the composer Reyer expressed it, "a typical Sigurd." Her face is very beautiful, sweet, frank, honest, with soft brown eyes, mobile features, delicious mouth and teeth and perfect complexion.

Miss Minnie Tracey lives in Paris in her own charming apartment, cared for by one of the most faithful and efficient companions with whom woman was ever blessed, an admirable aide-de-camp, as limitless in capacity for serving as for admiring and believing in her pretty mistress.

Miss Tracey's musical education has been sound and well based. At home with the well-known Max Maretzek, in Paris with Mme. Marie Sasse, the brilliant Paris operatic artist, who created the principal roles in "l'Africaine" and other operas, with the celebrated Tequi for diction, and later with an Italian professional coach, Mme. Calvo Picciotto, of whose qualities as aid to operatic singers Miss Tracey cannot speak too highly.

This direct study has been supplemented by passing in roles with composers, a privilege granted abroad to singers whose abilities and training justify it. The master Ernest Reyer has been especially flattering to Miss Tracey

in his desire that she should interpret his characters Salammbô and Sigurd. One could scarcely wish for roles better suited to the voice, dramatic qualities and physique of this American singer. Massenet has been equally helpful, and so have other French and Italian writers. Massenet wrote her:

"An interpreter of your talent and qualities is a bit of rare good fortune for a composer."

One of the largest and most systematically kept personal albums to be found is that of Miss Tracey, in which the front page is devoted to the portraits of six famous American girls, Eames, Van Zandt, Adini, Sanderson, Nevada, Tracey and Melba (Australian).

The notices in this book, printed in five languages, tell an interesting story of triumph, success, affection, appreciation and art development, a tithe of which is not dreamed of by the singer's country people. One let into the intimacy of this report of a too modest and retiring public spirit is astonished at what has been accomplished in these first few career years. The latest come from Italy, accounts of last season's successes in Milan and Genoa, printed in *Il Caffero*, *Il Staffile*, *Mondo Artistico*, *Il Secolo*, *Il Camocio*, *Italia del Popolo*, *New York Evening Post* and *Times*, *English and American Gazette*, *Messenger*, *THE MUSICAL COURIER*, &c. (by correspondence).

Paris work is represented by all the best papers, secular and musical, where she is shown as having sung in salons



MINNIE TRACEY.

and at important social and charity functions. Marseilles, Cairo, Nice, Monte Carlo, Havre, Gand, Liège, Antwerp, Boulogne, Bordeaux, Rouen, Geneva, Lyons (with American correspondence), for Europe; Philadelphia, Pittsburg, Indianapolis, Washington, Boston, Albany, Baltimore, Buffalo, Rochester, Syracuse, Montreal, Saratoga, &c., for America, and London for England, have all contributed their meed of praise and appreciation for this singer. The most beautiful portraits of all styles and characters accent the interest evidenced in words.

As to roles, Miss Tracey's sympathies are all with the broad, large and forceful in musical work. Her talents as well lie in the larger and weightier grooves. Her début was made in Geneva, where she sang Faust, Gilda and Valentine in "The Huguenots." She sang Elsa for the first time in French in that city, which she regards as her musical birthplace. She sang beside "l'Africaine," "Aida," "La Juivé," "Le Cid," which she created there, and "l'Ipigénie."

Leaving there she sang consecutively Brünnhilde, in which she is exceptionally fine; Donna Anna (in London, at Covent Garden), "Robert le Diable," "Herodiade" (by Massenet's request), "Cavalleria," "Pailasse," "Pagliacci," "l'Attaque du Moulin," "Huguenots," "Lohengrin," "Il Trovatore," "Sigurd," "Salammbô," each one marking a step in the mount upward of a great and growing lyric artist.

In Cairo Miss Tracey had a season of unbroken triumph. One paper speaking of her there said: "She sings as did Krauss, she acts as does Bernhardt!" What could be better praise?

In Cairo the American singer was fêted, honored, invited, presented, praised and flattered as would have turned the head of a less balanced young woman. In Nice she

was a great favorite. Her success, social as well as artistic, may well be remembered in Philadelphia and Washington, and other cities of the United States. In Paris she is well known and admired, and in London as well.

There is scarcely any mode of expression or turn of phrase that have not been used by the various critics of authority along her path. Of her Brünnhilde *THE MUSICAL COURIER* wrote:

The début of Miss Minnie Tracey was such a success that it is made plainly evident that another American prima donna of rich promise is with us. Miss Tracey as Brünnhilde made decidedly the hit of the evening. The most characteristic melody in the whole opera is written for the awakening of Brünnhilde, and when Miss Tracey, whose stage presence is magnificent and who makes an ideal Valkyre, awakened and hailed her victor with her superb round voice, the pleasure she gave was evident on all sides.

Miss Tracey's voice is soprano, the range of which could not be easily determined on first hearing, but which very evidently possesses a middle register of great evenness and purity which she uses with fine effect. She is well trained, acts with spirit and sings sympathetically.

*L'Arte* in Cairo thus treats the American singer:

Miss Minnie Tracey is following an irresistible vocation. She is a true art lover. She has artistic temperament of an extraordinary richness. She is musician, delicate, studious and convinced, with a remarkable gift of assimilation, a prodigious musical memory; her roles are studied with speed but thoroughness. Besides singing her roles she can aid both prompter and orchestra leader. She knows no fatigue; to give herself in singing is her chief joy. Always ready, always enthusiastic, she is the impassioned actress from the first phrase. Exceedingly impressionable and excitable, she puts her whole soul in the roles she sings, always singing with ardor and conviction. The loud notes of her voice are impassioned and moving, the medium full of sweetness, the high notes clear and brilliant. Besides the line of singing of dramatic force which she follows, she shades, vocalizes, trills with rare dexterity and suavity. She is moreover a thorough lyric tragedian. Her expressive face is mobile, her carriage majestic, her gestures large and grand, her movements true and living. In short, she unites all the qualities to make a truly great artist.

This little summary could not close with a better tribute than this sincere and intelligent analysis of Miss Tracey's qualities as an actress. As woman, the following tribute was offered on exquisite cards on the occasion of a grand soirée of honor given at the Khédivial Théâtre at Cairo:

Elle a beauté du usage.  
Tout en elle est charmant et doux.  
Et s'ils entendaient son ramage.  
Les rossignols seraient jaloux!

—LORD BYRON.

### MISS MARY MUNCHHOFF,

OMAHA, NEB.

MISS MUNCHHOFF has been already presented to the American public through these pages as a young American who made her début so successfully recently in Germany that she has been engaged for next season in that country. As the singer is young, highly gifted and in every way worthy of attention in the artistic world, a few words in regard to her as musician may serve as encouragement and example to other singers, and will certainly be welcome reading to the loving hearts at home so loyally solicitous for her future.

Coming directly from Omaha, where she was pupil of Mrs. Cotten, she went to Berlin, where she entered the Stern Conservatory, and had for teacher the celebrated Mrs. Nicklass-Kempner. The diploma she received on leaving the institution was accompanied by the sincere regrets of all who knew her and their wishes for her career. In this document, in addition to the statement of entering and leaving, &c., were the statements that the pupil was endowed with a most sympathetic soprano voice, with compass to E above high C, had exceptional coloratura qualities, studied with diligence, and in a very short space of time made the most remarkable progress: that she displayed both skill and temperament in concerts regularly given at the conservatory, and in a concert of her own given at Bechstein Hall, when she was enthusiastically applauded.

She came directly thence to Madame Marchesi at Paris, where she remained faithfully studying ever since, till her recent return to Germany, to make her début there.

In the concert of her own given in Berlin she sang "Il re Pastore," by Mozart, with violin obligato; a cavatina from the "Barber of Seville" and the following songs by Rubinstein and Schumann: "Der Traum" and "Du bist wie eine Blume," and "In der Fremde," "Mondnacht" and "Auftrage." The Proch "Theme and Variations" closed the concert, the last winning the singer the most rapturous applause.

In Dresden she sang a recitative and aria for soprano by Händel, with flute obligato: "Du bist die Ruh," Schubert: "Die Quelle" Goldmark, and the Dell' Acqua "Villanelle."

A previous concert given in Leipsic with the Leipsic Männerchor in Albert Halle was equally successful.

In the Singakademie, Berlin, Miss Munchhoff, with E.

## THE MUSICAL COURIER.

Severin, was chosen to sing at the Schubert festival, on the occasion of the one hundredth anniversary.

Of the concert, which was entirely of the composer's works, Miss Munchhoff sang "Ave Maria," "Du bist der Ruh," "Auf dem Wasser zu singen," "Wohin," "Gretchen am Spinnrad," and "Liebesbotschaft."

Speaking of these occasions, one paper wrote of her "qualified manner of singing, her finely trained voice, her excellent German diction," and said that her voice was marvelously sweet and that the highest tones had the purity of a Cremona violin.

Another said that her upper notes seemed to come from a higher sphere, and touched the hearts of all listeners.

Still another said: "We have been listening to the most sympathetic singing from a young soprano, with a voice having the freshness of a brook and excellently well schooled. Her voice is free from all those bad habits to which we must often listen. She interprets German song correctly and sings German perfectly. In Leipsic her voice is called 'wonderful' by several critics."

Recently at Paris Miss Munchhoff made the sensation of the evening in Händel's "Penseroso," with flute, and the "Pearl of Brazil," sung at a grand charity concert on Avenue Hoche. Still later, at the closing concert of Madame Marchesi at the Salle Erard this success was repeated in an air from "Philemon and Baucis," and a duo from "Lakme," sung with Mlle. Sylvana.

She has sung in salons also here, and always her winning manners, graceful appearance and rare voice gain for her legitimate reward.

Mr. Floersheim, the Berlin critic, whom so many musicians dread, said:

"The feature of the evening was the singing of Miss Mary Munchhoff, which well merits attention. She was the best of the pupils in the Stern Conservatory and will surely have a most successful career."

Mr. Abel wrote of her: "Two American girls made their debut at the concert, one, Miss Regina Newmann, of San Francisco (pupil there of Mrs. Julie Rosewald), and Miss Mary Munchhoff. The latter is a coloratura singer of unusual promise. Her voice is clear, sweet and velvety, and she has superb technic. Her high notes are especially fine. Her high E flat in the Proch variations was like the note of a nightingale." In Germany she is called "The Paris Nightingale."

Another paper said:

"For the first time in years in Leipsic a perfectly equipped singer has appeared and has made a durchschlagender Erfolg."

"She does not impose by a mighty, massive tone," wrote yet another critic, "but wins her listeners by exquisite timbre and the finesse of a distinguished art. She gave proofs of mastery in trained technic, in tones of exquisite beauty in the management of piano or legato, in coloratura qualities and by the grace of her expression."

A Dresden paper said: "The young singer who pleased and astonished us last night is in Paris a Marchesi pupil, possessor of an exquisite and well trained voice. Her trills, scales and staccatos are marvelously done with evenness and precision. Her cantabile is well sustained, her breathing good; in fact nothing is left to be desired in her interpretations."

These favorable expressions are but a few of many similar ones which have so well rewarded the talent and earnest study of this young lady.

The accompanying portrait is a souvenir of her German trip, gotten up on the occasion of a dinner given in her honor. It but serves to show the sympathy extended to this interesting singer by a people who know how to listen and how to appreciate good music.

Miss Munchhoff remains with Madame Marchesi in Paris preparing for her second German visit, until the close of that professor's stay in the city, when she goes to Dinard, in Bretagne, to make a visit.

### MISS ISABEL D. CARTER.

MEZZO-SOPRANO—CONCERT—MADAME LABORDE.

PLEASANTLY situated in a private French family, in the rue Trezel, Clichy quarter, is this young American artist, taking on daily from the best of teachers in music and in French and in musical art all the best that is to be gained from study life in Paris.

It must be said with truth that Miss Carter is pursuing her studies with earnest and observing diligence, making the most of her present privileges with the view of concert and teaching work.

Miss Carter is a member of a highly accomplished and musical family in New York. One of her brothers, who studied six years in Leipsic and Munich, is at the head of a conservatory of musical art in Pittsburg, Pa.

Her sister, Mrs. Helene Maigille, who studied also in Paris and also with Madame Laborde, is one of the most capable and efficient teachers of vocal music in America.

She has become widely known through her pupils and gives most excellent and interesting concerts regularly in her studios. Her pupils are artistic and she has great success with vocal production.

Another sister has likewise taught vocal music for several years in the United States.

Miss Isabel Carter has made real progress during her stay in Paris, which she hopes to continue for some time. Madame Laborde is highly pleased with her voice, which she pronounces "extremely sweet, sympathetic, with good range, attractive timbre and admirable placing." She has sung several times at Madame Laborde's receptions and matinees, before some of the best critics in the city.

At a grand closing concert of this professor, at the Salle Pleyel, in Paris, in a large and advanced class, before a house full of the French élite, Miss Carter sang in Italian the "Sicilian Vespers" and in a quartet from "The Huguenots." She passed through the ordeal bravely, singing in a voice which has developed considerably since coming to Paris.

In French, too, she has gained much and talks and sings intelligently and well. She is a great favorite with all who know her, although in her desire to acquire the language she does not make efforts to visit much with Americans. She is very sweet and lovable, kind and good to all people, and called "Pansy," because always so smiling and charming. The French family in which she is adored and do everything to make her comfortable and happy. She walks much in the open air and is looking remarkably well. She has the good wishes of THE MUSICAL COURIER.



MARY MUNCHHOFF.

and of a large circle of friends, her own and those of her accomplished family.

Miss Carter received a nice notice in *Gil Blas*, Paris, for her singing at Madame Laborde's concert.

### DELLA ROGERS.

AMERICAN PRIMA DONNA.

THE subject of this sketch, as portrayed in the accompanying picture, is a gifted, trained and beautiful American girl, who, yet in her early twenties, has put the very best of the preceding years into well planned, serious consecutive preparation for an operatic career. In this she has been seconded by circumstances which have permitted of uninterrupted prosecution of her studies, and by superb health, which through the study life and now in the first years of actual experience has not all told cost her one week of time by illness.

The very best that could be done in the way of vocal and dramatic education led to practical stage experience, which has occupied the past couple of years in Paris, in France, in Italy and on the Continent, a brief mention in regard to which may be found below.

The interims of leisure have been utilized to the fullest extent in further and higher education, language, translation, the changing of French into Italian, both into German, the acquiring of new roles, the study of acting, serious coaching with the best composers of France and Italy, and the study and direction of costumes.

In all of this Della Rogers has used courage, perseverance, good, straight, common sense, a clear head to steer

clear of pitfalls, open eyes and ears, and a really serious and sincere determination to rank with the best and foremost artists, not only in position but in merit.

All this she might have had and done without the real gifts of voice, ear, dramatic instinct, which the best musical authorities as well as facts have proved her to possess.

She stands now fully equipped, physically, mentally and musically prepared to shine in her chosen career. She has gathered training, coaching, art traditions and experience in Europe. She is ready now to return to her native country, to show her people what she can do, to hear her praises in the home tongue, and to further develop artistic resources under the new and genial influences of her own race and nation.

She has spent seven years abroad to attain this, and now desires and deserves to come into her reward. This can be understood, and there is no reason why it should not arrive. Her voice is extremely beautiful, of large and useful range. She has large knowledge of the practical part of her work. She is large, tall, splendidly formed and beautiful of face. She is both educated and intelligent.

If Americans have the slightest sincerity in their expressions in regard to encouraging home worth, here is an occasion to use the sentiment, and to be themselves the winners at the same time of a serious and capable artist, at least to give the singer the opportunity of showing whether or no she may be an "artist." That is all any singer can expect.

Sketches of the home and study life of Della Rogers have heretofore been given in this paper, also indications of her movements and experiences. It is unnecessary, therefore, to repeat these things here. Her picture in "Samson and Dalila" has also appeared. This time it is taken in "La Favorita," a role in which she won much praise in Italy. A few notices selected at random indicate something of what may be expected of her. But they do not tell of the immense repertory which she now has in three languages, as her last achievement has been to accomplish German.

Della Rogers is well known and much admired in Paris society, and has sung much in the salons here. She has large acquaintance with composers and musicians, who are desirous of her interpreting their music. Her French is probably the best example of persistent and steady endeavor among the students of America abroad. Early years passed in a French convent, later in French society, and in between in the hands of the best teachers, have produced this result:

Della Rogers made an excellent Carlotta, giving proof of a bell-like voice with agreeable timbre. And in the last act there were times when its beauty was unsurpassed. —La Stampa, Turin.

Miss Della Rogers (Carlotta), who was evidently under the panic of a first representation, gave us the hope that she would conquer the inevitable uncertainty of a première. Putting more animation into her difficult part will make an excellent Carlotta. She has good mezzo qualities and a well educated voice, a little sober perhaps in action. She obliged the audience to applaud in the duet with the tenor, and a well merited and spontaneous applause burst forth in the third act, in the reading of the letter. At the end of the opera she was, with the tenor Ferrari, called twice in front of the curtain. —Il Teatro-Firenze.

The religious silence during every act was only interrupted to warmly applaud the Rogers (Carlotta). At the end of every act there was general applause and encores. At the end of the opera the first first artists, La Rogers—Carlotta—and Werther—the always excellent Ferrari—received an enthusiastic ovation. —Secolo-Milano Telegram.

One is not long in recognizing the great beauty of the voice of Della Rogers, which has this great quality—the expression of sentiment. We have heard it sung with more force, but never with an accent more penetrating. The physiognomy of the artist is sweet and eminently sympathetic. These qualities are noticeable in the expression which the voice produces; she is passionate and dramatic without effort.

Splendid success of "La Favorita." Most admired was Della Rogers, especially acclaimed in the invocation "O Mio Fernando," and in the duet of the fourth act. —Il Trovatore, June 20.

Miss Della Rogers received a well merited applause, for she is a well trained and effective singer, but so correct that she is almost cold, but in my opinion her gestures are too much those of the placidly loving German. —La Luna, Turin, April.

The production of "Werther" at the Carignano has filled the long expressed desire of the Turinians, but the public which was present was extremely cold, and undoubtedly contributed to the panic which pervaded the stage. The first act ended with applause to the artists, the second amid a glacial silence, the third had the advantage of awakening the audience, who loudly applauded the duet between Carlotta and Werther and all the artists at the end of the act. The artists are all good, and first among them must be mentioned Della Rogers, who possesses a fresh





DELLA ROGERS IN "LA FAVORITA."

## THE MUSICAL COURIER.

voice, with splendid schooling and dramatic style.—*La Nuova Scena di Venezia*, May.

A warm and undoubtedly merited reception was given last night to Massenet's "Werther" at the Carignano, and at the end of the duet, Carlotta-Werther, Act III., the applause burst forth spontaneously. As for the execution, Miss Della Rogers (Carlotta), a beautiful singer, with a strong mezzo-soprano voice, is an artist of the first degree.—*Gazzetta di Torino*, July 30, 1897.

Della Rogers, the beautiful and accomplished artist, made her appearance at the Casino of Vichy in "La Favorita," and produced an excellent impression on the public, which admired and applauded with fervor. The *Journal de l'ichy*, which devotes a long article to her, noticing at once the beauty of her voice, which has a sovereign quality, the expression of sentiment. And after having remarked that her physiognomy is sweet and eminently sympathetic, adds that she moves the audience, and is naturally dramatic without effort.—*Il Mondo Artistico*, July 30, 1897.

Della Rogers' success. The successful mezzo-soprano prima donna, who for two years was so much applauded at the Scala in "Ratcliff" and "Chenier," has also proven her talents at Vichy.

The physiognomy of the artist is sweet and eminently sympathetic. These qualities are noticeable in the impression which the voice produces. She is passionate and dramatic without effort.

It is not the proud favorite that we have sometimes seen; it is the unhappy lover of Fernand who implores and who finally sacrifices herself. The invocation "O Mio Fernando," after which she was presented with a magnificent bouquet, and the famous duo of the fourth act, were full of this sincere and profound emotion.—*Revista Teatrale Melodrammatica*, July 1, 1897.

Della Rogers, the distinguished and finished mezzo-soprano prima donna, already so much appreciated and applauded in the Italian as well as foreign theatres, will sing at the Casino of Vichy, where many important operas are being given with the best known artists.—*Il Mondo Artistico*, June 21, 1897.

Della Rogers, the distinguished mezzo soprano prima donna, of whom we have already spoken in terms of highest praise, has made an enormous success in "La Favorita" at the Casino of Vichy. The local papers all speak of her splendid voice, her perfect method, the sentiment expressed in her voice and her evident future. Impresarios will do well to remember that at present she has not yet decided where she will go this coming season, and we can recommend her conscientiously as a more than sure acquisition for any theatre.—*Gazzetta Teatrale*, June 21, 1897.

### M. GEORGES FALKENBERG.

A LEADING Paris pianist, who is well loved and esteemed in his own country, but who is not sufficiently known to American students who come to study music here, is M. Georges Falkenberg.

Americans in Paris, however, have frequently been favored by peeps at the classroom work of this artist, by attending his charming concerts given in the concert hall of the Rudy Institute, near the Madeleine. An account of the last one was given in a recent *MUSICAL COURIER*, in which mention was specially made of Miss Helen Bancroft, of New York.

These concerts are largely attended, and those who are present always come away with an impression of the sincerity, conscientiousness, care and superior method evidenced by the work of the pupils. There is no affectation, no striving after effect, no show off effort. All is real honest and musicianly. In Paris, where the opposite is too often the case, the exhibition is all the more welcome. An acquaintance with the professor quickly indicates the cause for this condition of things.

A distinguished composer and pianist, M. Falkenberg was not destined by his family for a public career. A solid education was made the basis of his study, but happily the artistic course was commenced at an early age.

His début was made at once as professor, and speedily gaining the esteem and confidence of a large clientèle, his first auditions in the Salle Erard have been social and artistic events for the past ten years.

During that time he produced constantly pupils since distinguished in artistic careers, or artists already commenced, who made finishing studies in his class. Those who know the names Isidore Philipp and Henri Falcke need no further testimony than that both these great artists and teachers have been among the number of artists taking part in these séances during some fifteen years. His instruction has been ever stamped as being exceedingly serious and extremely artistic.

Among the compositions of M. Falkenberg may be mentioned those specially for the piano, "En Gondole,"

"Impressions Matinales," "Nuit d'Été," "Idylle Appassionata," "Souvenir d'Enfance," "Hymne Funèbre," "Scherzando," &c.

Among his vocal works are "Chanson d'Avril," "A une jeune fille," "Colombine Enfant," "Si j'étais roi"; also a chorus for female voices, "Le Forêt," much sung by societies in Paris and in the provinces.

Mr. Falkenberg, being a professor of conviction, has written much for teaching, among them a work exceedingly useful for the mechanism of the piano entitled "Six Etudes—Exercices." Another, "Les pedales du piano," treating thoroughly this subject of pedal manipulation, which is too little discussed.

The French press, in fact, has written much in comment upon this last work. It may also be remembered that this pedal work was cited by M. Phillip in a valuable interview recently given to *THE MUSICAL COURIER* on this very subject.

The work is in use in various conservatories. The *Liège Gazette*, in speaking of it, remarked:

"Without any fear of exaggeration it may be stated that this work on pedals, by M. Falkenberg, is the most luminous, most practical and the most complete which exists. There is no doubt but that before long it will be in use in all the principal music schools of the country. The arrangement of the subject is so logical, so well graded, so regularly and clearly established that thereby is once more proven the excellent judgment, large erudition and the experience of this distinguished professor and writer."

The work contains some 170 examples, culled from



M. GEORGES FALKENBERG.

classic and contemporaneous musical writing. M. Falkenberg's address at Paris is 8 rue Poisson, a few steps from the Arc de Triomphe. He was at home and arranging his classes by September 15.

### LA MAISON MUSTEL,

46 RUE DOUAL, PARIS.

THE exquisite Orgue-Celeste or Mustel organ is sufficiently well known by American musicians not to require presentation here. Many American organists, profiting by a visit to Paris, have taken away with them this delicious instrument, which contains in itself the resources of several leading instruments and the essence of music as well in its peculiar and endlessly varying expressions.

One leading American musician, who undoubtedly is sufficient authority on these matters at home, Clarence Eddy, was so entranced by the tones of the instrument and its possibilities that he took one of the finest specimens in the factory, to be among his treasures at home. He is an ardent admirer and loyal friend of the house Mustel. In this he is not alone among Americans.

The occasion for reference to the house at the present time is the opening of a new house of business in the heart of the city, necessitated by augmentation of their affairs. The change is in every way desirable. The business house which has heretofore existed in connection with the factory was found to be too far from the now centre of Paris, and with praiseworthy energy the direction accepted the fact of "déménagement."

The history of this house is extremely interesting. What Cavaille-Coll is to the organ proper Mustel may be said

to be to the Harmonium family, of which the Orgue Celeste is a charming member.

The chief and head of the house was M. Victor Mustel, an artist manufacturer, whose ambition was not wealth, but perfection. To make a superior instrument as perfect and as useful as possible was, and probably ever will be the watchword of the Mustel house—founded in 1853.

Charles and Auguste Mustel continued the work of their father in the spirit in which it was commenced, and Auguste Mustel, a dignified, modest, able man, full of conscience and desire to do right, is head of the establishment. He is aided in his endeavor by his son, Alphonse, an industrious worker, an artist, a skillful executant upon his instrument, and further yet, although a young and busy man, a composer of worth and recognition.

A feature in the manufacture of the Mustel organ has ever been to reach and keep the ideal, no matter about the result.

The result could not fail of being what it is—success. The Mustels have never sought to make and to sell a quantity of cheap instruments or based their results on quantity. The values have always been put into the instruments and the prices consequently maintained.

The installation 46 rue Douai is admirably chosen to aid in making known, as it deserves to be, this delicious instrument. Within a few steps of Place Clichy or of Place Trinité, easy access is afforded to visitors, purchasers and artists from all quarters of the city.

In addition the firm has been enabled to realize a wish dear to the heart of the founder, but, alas, unrealized by him, of having a suitable hall in which performances might be held in order to disclose the beauties of the instruments so loved by maker, player and hearer, and to hold a choice number of such hearers.

The coquettish little music hall now in connection with the shops is in every way a realization of this dream. Prettily furnished, comfortable, well ventilated, with nice stage and good acoustics, it seats some two hundred persons. It is lighted by electricity, accessible, and as may well be imagined from the tendency of the house, the rent is not excessive—modest, rather, as is all else in the establishment. The intention is to give a series of concerts here during the season, an intention certainly that will not be found difficult to realize.

The shops are large and high, expressly that the tonal capacity, sufficient to fill very large buildings, may be shown. There is a shop especially devoted to the literature of the Orgue Celeste, where all the music for performance or for study may be found. M. Guilmant, who is an ardent admirer of the instrument, writes much for it.

In order that its knowledge may be propagated a class has been established in the house for this special instruction. In the musical library have been grouped all the works on the harmonium and its music to be found in the world. One may imagine the difficulty and patience involved in this task. But the Mustels are not people of the kind to withdraw before difficulty.

It goes without saying that the workers in the house and its young aide-de-camp, M. Alphonse, share the ambition as to the traditions of the house, and together with the counsel and direction of the hale and hearty head, will continue the march "upward" which is the traditional ideal. It remains for lovers of beautiful music and those seeking to enlarge the means of concert entertainment to "hold up the hands" of the house Mustel. In this America, whose people seek ever that which is new and beautiful, will not be backward. As a concert instrument, as accompaniment for singing, for solo work of all effects, as perspective for declamation, no instrument contains so much agreeable, refined and artistic variety as the Orgue Mustel.

\* \* \*

This subject cannot be dismissed without reference to the always growing list of compositions written by Alphonse Mustel during the interims of leisure which are his. Following is a list, any one of which may be trusted to please:

Trois Improvisations Symphoniques (pour Harmonium-Célesta obligé) sur trois strophes de René Dolor, op. 8.	Fres
No. 1. Vesper.....	4
No. 2. Nox atra.....	5
No. 3. Lux.....	6
Les trois résumés.....	12
Ballade Fantastique (pour Harmonium-Célesta obligé), op. 9.....	7.50
Adaptation musicale sur un poème d'Eren Dobselt.	
Prélude (pour Harmonium ou Grand Orgue), op. 10.	5
Brises de Nuit (pour Harmonium avec Célesta), op. 12.....	5
Pensée triste (pour Harmonium), op. 14.....	4
Nuit d'Orient (pour Harmonium-Célesta obligé), op. 15.....	7.50
Marche Nuptiale (pour Harmonium), op. 16.....	5
Evocation (pour Harmonium avec Célesta, ad lib.), op. 17.....	6
Chœur Pastoral et Carillon.	
Largo.	

Send for catalogue of La Bibliothèque Universelle of Harmonium Music.



# THE MUSICAL COURIER.

## MME. PAULE GAYRARD-PACINI.

OFFICIER D'ACADEMIE, PREMIER DU CONSERVATOIRE, EX-PROFESSEUR DE LL. AA. RR. LES PRINCESSES DE GALLES, SQUARE MONCEAU, 82 BOULEVARD DES BATIGNOLLES.

A l'honneur de vous faire savoir qu'elle reprend ses Cours et Leçons particulières de Chant et Piano.

Begs to announce that she recommences her classes and private lessons, singing and piano, October, 1898.

THIS teacher is a lineal descendant of both the Garcia and Lamperti schools. The family Pacini was associated with the great band of vocalists whose centre was Garcia and flower Malibran. The methods and traditions of the flower Malibran. The methods and traditions of the famous Italian school were the topic of conversation in the home, and it may be imagined were precious conserved.

Through her immediate family, then, Mme. Gayrard-Pacini has them, and this has been further accented by her having been a pupil of Manuel Garcia, the famous son now living in London. She was accompanist in his school, and also in the school of Lamperti. These advantages and privileges, united with personal gifts of voice, intelligence and love for her work, led to the unique position, while yet quite young, of music teacher to the children of the Prince and Princess of Wales. She was not only a primary or commencement teacher, but gave them their musical education. That her services are valued is proved by the fact that every summer she passes a season in England to repose, and is then a welcome visitor at the royal home and is loved by the young princesses.

Her studio in Paris contains many portraits of the royal family, all souvenirs. Among them hangs a superb full-length oil painting of the Professor herself, by Léon Comerre, the French artist.

Many of Madame's pupils have been successfully engaged not only in opera, opera comique and concert work, but also in oratorio, the traditions of which she studied in England. She speaks English well and teaches English ballads, something very valuable for foreigners.

## WHERE TO STAY IN PARIS.

MISS HAYES, 46 RUE HAMLIN.

IN a city like Paris, where foreign students suffer much from ventures with unknown and untried pensions and boarding houses, it is a great relief to know of at least one place which has been tried and is recommended.

The house of which Miss Hayes is head is not a "pension," neither is it a "boarding house" in the ordinary understanding of these words. Neither is it a "home." It is a family home, as might be one's own, of which this lady is head, where students may drop all care, worry or responsibility except that which pertains to their studies. Here they will have none of the interfering annoyances, disturbing elements or lacks of comfort which are the cause of so much irritation and complaint in Paris.

The house 46 rue Hamlin is near the Arc de Triomphe and Bois de Boulogne, on an elevated position, with plenty

of air and light. It is not two steps from the Avenue Kleber, one of the main arteries of the "American quarter," which means the quarter of hygiene and comfort. Conveyance to all points of the city is ample, and the house is quiet. Inside the rooms are spacious and noticeable for their extreme cleanliness, nice, new, modern furniture, and absence of the stuffy curtains and dark corners which are so disliked by clean people. The table is excellent, unvariedly so, and the service is "stationary." The servants here expect to make their home all their lives with Miss Hayes, one of the best signs of the mistress. There is an elevator in the house, and a bath room.

To these comforts are added the advantages of studying music, art and language in the city. Lessons from the most eminent professors in art, literature, music, &c., are arranged for and careful supervision given. A French lady resident in the house offers an excellent opportunity of learning and speaking the language.

Terms are kept at a just and reasonable rate, with no fluctuations or attempts at making money in unexpected



PAULE GAYRARD-PACINI.

ways: 300 francs per month, 250 francs friends sharing a room. This includes French tuition.

For those who know anything about rates of living in Paris these terms are easy, yet sufficient. With this they are in the hands of a lady accustomed to young people, fond of them, and kind and sympathetic in her nature. Girls here have the advantage of being with someone of their line of living, and who has traveled and knows something of people's needs and the most practical ways of meeting them.

The following references are kindly permitted:

Mrs. E. Allatini, 85 Holland Park, London.  
Madame Bernabo, Place St. Ferréol 3, Marseilles.

A. Dellschaft, Esq., 21 Drayton Park, Highbury, London.  
Dr. Mack, 26 St. Paul's Road, Canonbury, London.  
Lady Maclay, Ayroo, Waverley, Sydney.  
C. H. Philpot, Esq., Bush Lane House, Cannon street, London.

Miss Price, Heronsgate, near Rickmansworth, Herts.  
Mrs. Prowse Jones, Trianon, Highbury Grove, London.  
The Rev. W. Scott, 70 Cornwall Gardens, London.  
Mrs. Watson, Halliwick Manor, New Southgate, London.  
Miss Ridley, Stagshaw, Daleham Gardens, Hampstead, London, N.W.

The Rev. R. E. Welsh, M.A., The Manse, Walm Lane, Willesden Green, London, N.W.

Miss Winstanley, 5 St. Mark's square, Regent's Park, N.W.

Miss Toplis, L.C.P., Montague House, Bartholomew Road, London, N.W.

Information can be obtained in London from Miss C. Close, 35 Walm Lane, Willesden Green (Metropolitan Railway), London, N.W.

## Milan.

The war between the Ricordis and Sonzogno's is still raging. Mascagni's opera "Iris" was produced at Rome by the former house on the same day as the latter gave Giordano's "Fedora."

## Brussels.

Native opera is in vogue in the Belgian capital. The opera house has just revived Blockx's first work, "Milenka," and will follow it up with "La Princesse d'Auberge," by the same composer.

## Lilli Lehmann.

Our Wagnerian songbird, Lilli Lehmann, is at the head of a committee of ladies formed to wage war on the fashion of wearing birds on ladies' hats. She declares that 30,000,000 of little feathered songsters are annually slaughtered for the purpose.

## Tinel.

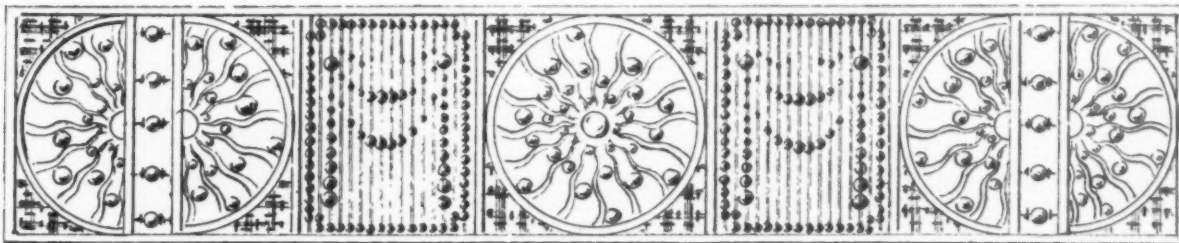
Edgar Tinel's great music drama "Godeleva" will soon be published in score by Breitkopf & Härtel. The author reserved the first performance for Brussels and as this has taken place the work can be given in the concert hall and on the stage. It is reported that an American society is seeking to obtain the rights for the next performance.

## Hugo Wolf.

The mental condition of the Viennese composer, Hugo Wolf, has become such that his friends are asking for funds to place this talented and original writer in an asylum. The Emperor Francis Joseph has contributed a considerable sum to the committee.

## Mannheim.

The Court Theatre at Mannheim is preparing a revival of Cherubini's "Les Deux Journées," in German called "Der Wasserträger." How do these severe Germans play it? They leave out Cherubini's celebrated overture, and substitute one written by Ernest Pasqué on motives from one of Cherubini's other operas, "Elisa." Then come fragments from more of his works, one of his hymns, and some popular Savoyard airs, accompanied by the hurdy-gurdy. The action as originally designed took place in Paris during the time of Mazarin; at Mannheim it is transferred to the Eighth Thermidor.



# THE SCIENCE OF VOICE PRODUCTION AND THE ART OF VOICE TRAINING.

BY FLOYD S. MUCKEY, M. D., C. M.

**T**HE business of science is to know. The ultimate source of all knowing or knowledge is sense impression. Sense impressions are changes produced in the brain cells by messages conveyed to these cells through the medium of the senses. If these changes are sufficiently pronounced they are permanent and form what are termed stored sense impressions. These stored sense impressions are made manifest in the form of association with immediate sense impressions of like character. By the association of these stored and immediate sense impressions we gather what we call facts, realities or truths. Sense impressions are occasioned by what are termed phenomena, objects or things. In order then to get at the facts, realities or truths in any subject we must examine by means of our senses the things concerned in this subject. In this way only we gather these facts or truths. We then study these facts, classify them and note their relations and draw inferences and conclusions from these relations. This process we call thinking or reasoning. We express our thoughts by means of language, and science is a brief and concise description of these correlated sense impressions and inferences. The object of science is to describe in the fewest possible words the widest range of phenomena. These brief descriptions we call natural laws or fundamental principles. Natural laws or fundamental principles are the product of human reason. Human reason is based upon sense impression. Sense impressions are occasioned by what we term phenomena, objects or things. This is a very brief description of what is termed scientific method. It is very clear then that the only way we can get at the truths or facts in the science of voice production is to study by means of our senses the things concerned in this production. The things concerned in voice production are, first, the breath or motive power. This is furnished by the lungs. The action of the lungs is controlled by what are known as the respiratory muscles. The breath or motive power is then regulated entirely by means of muscular action. The only function of the breath in singing or speaking is to cause the vocal cords to vibrate. As soon as the breath leaves the vocal cords its mission in voice production is ended. The vocal cords are located in what is known as the larynx or voice-box, which is a mechanism specially constructed to control the vocal cords. The motion of the different parts of the larynx, or, in other words, the control of the vocal cords, is regulated by muscular action. It must be borne in mind from the outset that the voice, like any other sound, is nothing but air waves, and that when we are talking about voice production we are talking about the production of air waves and nothing else. The function of the vocal cords is to start or originate the air waves of which the voice is composed. The air waves as they leave the vocal cords are not of sufficient amplitude or large enough to produce much effect on the organ of hearing, therefore they need to be made larger or reinforced. This is effected by means of the sympathetic vibration of the air in the resonance cavities. The action of these cavities, while reinforcing the air waves set up by the vocal cords, is controlled by the muscles surrounding these cavities. Therefore the reinforcement of the tone is regulated by muscular action. In brief then, the motive power or breath which sets the cords in vibration, the action of the vocal cords which originate all of the air waves of the voice and the reinforcement of these air waves, after they have been set up by the cords, are all controlled or regulated by muscular action. Voice production then may be said to be a muscular action, and the study of voice production is a study of the effects of this muscular action, first, upon the breath or motive power; second, upon the action of the vocal cords or the tone originators, and third, upon the action of the resonance cavities or the tone reinforcers. This study involves a knowledge of the structure (anatomy) and functions (physiology) of these different organs. To make this study a profitable one we must at the same time examine or analyze the tone itself. By doing this we shall observe the effect of the different uses of the vocal apparatus or instrument upon the tone, and by comparing these different uses with the results produced we shall come to some definite conclusion as to what the correct use is. Any investigation of tone or air waves brings us at once into the province of acoustics, where we will find already formulated for us the natural laws or fundamental

principles which govern sound. A knowledge of acoustics will furnish us with the natural laws or fundamental principles of voice production, while a knowledge of anatomy and physiology will show us how the fullest application of these principles can be made. It is readily understood then how the science of voice production must be based upon the sciences of anatomy, physiology and acoustics. As we have seen, science is knowledge gained by systematic observation, experiment and reasoning, and therefore must be truth. Art, on the other hand, is the application of these truths to the subject in hand. The business of science is to frame the rules which are the lessons of experience, while the business of art is the application or putting into practice of these rules. Science is analytic, while art is synthetic. The more complete the scientific basis of an art the more perfect the art. The art of voice training then is simply the application of the truths, rules or principles formulated by the science of voice production to the training of any individual voice.

As voice production is clearly dependent upon muscular action, then voice preservation must depend upon the preservation of the virility of the muscles concerned. There are three sets of muscles concerned in tone production. These are, first, the respiratory muscles, which, through the medium of the lungs, furnish the motive power, or the breath. Second, the laryngeal muscles proper, or those which control the action of the vocal cords directly. These are what are termed the intrinsic muscles of the larynx, because both ends are attached to some portion of the larynx. Third, the extrinsic muscles of the larynx, whose function in voice production is to steady or poise the larynx, and also control the action of the resonance cavities which do the reinforcing. These muscles are termed extrinsic because one end is attached directly or indirectly to the larynx, while the other end is attached either to the skull or to the bony structures of the upper chest. The question now becomes what is it that destroys the virility of muscular tissue? In nearly all cases we find it to be overwork or strain. The respiratory and extrinsic muscles of the larynx are all large, powerful muscles, and are therefore not liable to be overworked or strained by the work required of them in voice production. The intrinsic muscles, on the other hand, are small and delicate, and as their sole function or use is voice production the most important part of this work is allotted to them. For these reasons it would appear that the intrinsic muscles are the ones most likely to be impaired. Examination of many defective voices has shown this to be the case. When we say that a voice is impaired or ruined it generally means that there has been an overworking or straining of the intrinsic muscles. It becomes most important, then, to investigate the cause of this straining, and to devise a means or method of avoiding it. This should be one of the chief aims of the art of voice training. It is just here that the science of voice production comes in to point out to us the proper method of training the voice and to guide us in the application of this method. As we have just seen, the province of science is analysis. The first step in analysis is definition. It becomes necessary at once to define the voice. The voice is defined as sound. Sound is defined as a series or several series of air waves, which, striking against the ear drum, produces a certain sensation in the brain. A musical sound is where the air waves succeed each other at regular intervals. There are two kinds of musical sound. The first is what is known as a pure sound or a simple sound. This is composed of but a single series of air waves. The second is what is called a complex sound, or one which is composed of several series of air waves of different rates of vibration, or, in other words, which contains several simple tones of different pitches. The voice is a complex sound, that is, it contains several different simple tones blended into one. This is what is known as its "timbre," "klang," or quality.

It is very evident that simple tones can only differ in two ways, viz., in the length and height of the waves composing them. The height of the wave determines the intensity and carrying power of the tone, while the length of the wave determines the pitch of the tone. A little explanation is necessary to make these points clear.

To illustrate the fact that the height of waves determines the carrying power and intensity of the tone let us refer to waves of water, which we have all seen and which are precisely analogous in their action to these air waves.

We have all seen that a large wave of water will carry a long distance before it dies out and is lost, while a small wave soon dies out, and thus carries only a short distance. Again, if the large wave meets an object floating on the surface of the water it causes considerable motion of that object, while a small wave causes it to move but slightly. This is just what happens in the case of these air waves. The large waves will carry a long distance before they die out, while the small waves will only carry a short distance. The large air wave when it strikes the ear drum will cause considerable motion in it, and thus give a sound of great intensity, while the small wave will give slight motion and slight intensity. We can thus readily understand why the carrying power and intensity of the tone depend upon the height of the air waves of which it is composed.

It has been demonstrated by experiment that every sound, no matter what its pitch may be, travels at the rate of 1,100 feet per second. It is evident then that the longer the waves the fewer of them will pass a given point in a second of time. The pitch of a tone is determined by the number of waves which a vibrator starts in a second of time, or, what amounts to the same thing, the number of waves which pass a given point in a second of time. It is clear, then, that the length of the wave determines the pitch of the tone. For example, it has been decided that a tone whose waves pass a given point at the rate of 128 per second shall be called bass "C." By dividing the distance traveled by any air wave in a second (1,100 feet) by the number of waves which pass a given point in a second (128) we find the length of the wave of bass "C" to be a little less than nine feet (9 feet). By going through the same process with the octave of bass "C," or middle "C" (= 256 vibrations per second), we find the length of its wave to be a little less than 4½ feet, thus showing that what we call pitch of a tone depends upon the length of the air waves composing it.

Simple tones, then, can only differ in pitch and intensity. Complex tones are composed of two or more simple tones, and each of these simple tones may vary in pitch and intensity, so that complex tones may vary as to the number, pitch and intensity of the simple tones composing them. This variation we call quality.

The motion of the ear drum or tympanum determines entirely the kind of sensation, whether pleasurable or otherwise, which is conveyed by the auditory nerve to the brain. The manner of movement of the ear drum is determined by the combination of these air waves, which, striking against it, sets it in motion. One combination of air waves causes a motion which is pleasurable to us. Another combination causes a motion which is disagreeable to us.

From this we can readily understand that it is the combination of these air waves which determines entirely the quality of the sensation experienced by us, or, in other words, the quality of the tone.

The voice being always a complex tone may vary then in three ways, viz., as regards pitch, depending upon the length of the air waves; intensity and carrying power, depending upon the height of the waves, and quality, depending upon the number and intensity of the simple tones of which it is composed. The study of the voice, then, naturally divides itself into three parts, viz., pitch, intensity and carrying power and quality. Everything that can be said about the voice can be placed under one of these three heads. The first business of the science of voice production is to investigate the regulation of the pitch of the voice. As the voice under favorable conditions may be termed a musical tone, then the vocal apparatus which produces this tone may properly be called a musical instrument. As the different musical instruments are governed by different laws, in order to know what laws govern the action of the vocal apparatus we must decide as to what kind of musical instrument it is. The voice is always a complex tone. This fact at once excludes it from the class of flute and organ pipe instruments, as these always produce simple tones. The voice, then, must either be a string or a reed instrument, both of which produce complex tones. In order to decide whether the voice is a string or a reed instrument we must know something of the nature of vibrators or tone originators. Any substance to act as a vibrator must be elastic; a certain amount of rigidity is essential to elasticity therefore every vibrator must possess rigidity. A reed being free at one end must have inherent rigidity; therefore reeds are constructed of such materials as metal, wood and ivory. A string, on the other hand, has not this inherent rigidity and cannot be made to vibrate rapidly enough to produce tone without the application of tension. Animal tissues like the vocal cords are much less rigid before than after death. But even the cord taken from a cadaver has very little rigidity and it cannot be made to vibrate and produce tone without the application of tension.

A reed, then, must have rigidity without tension, because the reed being free at one end there is no possible way of tensing it. On the other hand a membrane has very little inherent rigidity; therefore such a thing as a "membranous reed" cannot exist except in the imagination of an irresponsible mind. However, membrane can be made rigid by means of tension, but tension can only be attained



where there are attachments at both ends, and this is the condition of the vocal cord, therefore the vocal apparatus is a stringed instrument. A fundamental principle accepted by all physicists is that sounding reeds and tension are incompatible, sounding strings and tension are inseparable. This one fact ought to settle the question as to whether the vocal cords act as strings or as reeds.

There is, however, other evidence in favor of the string theory which is just as conclusive as the foregoing. The partial tones of any instrument are produced by segmentation of the vibrator. A string, for example, having the same condition at each end will vibrate in equal segments, while the reed, being free at one end, will break up into unequal segments. For this reason the partial tones of the reed will be entirely different from those of string. If the vocal cord vibrates after the manner of the reed it certainly will have the same series of partial tones as the reed. If it vibrates like a string it will have the partial tones of the string. Upon investigation we find that the vocal cords produce precisely the same series of partial tones as the string, and therefore the vocal apparatus must be a stringed instrument. We find that there are five overtones in the voice before we come to the first overtone of the reed. If the voice is a reed instrument, where do these five overtones come from? We never by any chance find the overtones of the reed in the voice; therefore the statement that the vocal cords are reeds cannot be true.

This will be more fully explained when we come to consider quality. Having decided that the vocal cords are strings it then becomes important to know what the laws are which regulate the pitch of a string, because these laws must be applicable to the regulation of the pitch of the vocal cords.

There are three things which determine the pitch of a string, and these are length, weight and tension; the shorter the string the higher the pitch; the lighter the string the higher the pitch; the more tension on the string the higher the pitch. Lessening the length of a string one-half raises the pitch one octave; lessening the weight of a string one-half raises the pitch an octave; while we must quadruple the pulling force to raise the pitch an octave by increased tension. It is very important to thoroughly understand these laws of vibrating strings, because it is the lack of their application to the vocal cords which causes a great deal of the straining of the intrinsic muscles and the ill effects which follow.

We believe that all of these factors should be brought into use in raising the pitch of the vocal cords. We also believe that nearly all singers make use of but one factor, and that is increased tension. By means of a camera devised and constructed by Professor Hallock we have been able to photograph the vocal cords while they were producing tones of different pitches. These photographs (Fig. 1) demonstrate that we can at least get a shortening

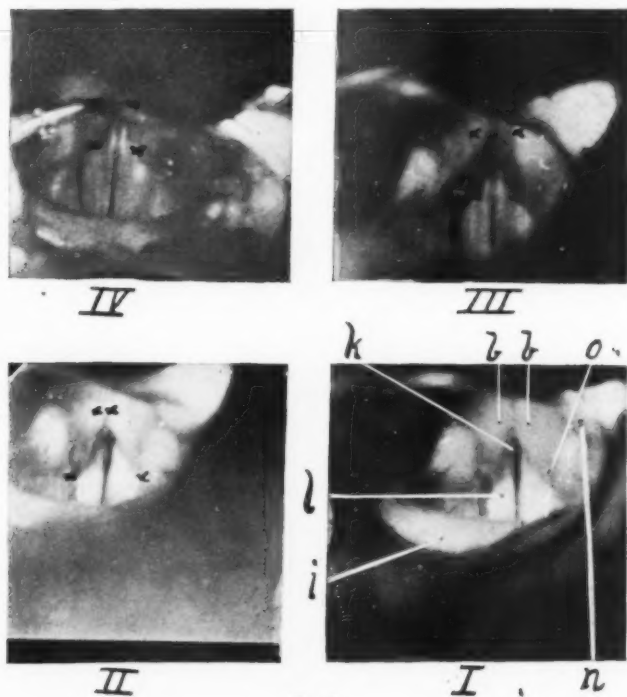


FIG. 1.

of the vibrating portion of the cord while raising the pitch. In Photograph I, *l* is the cords themselves with the apparent slit of glottis *k* between them, at the back *b* are the arytenoid cartilages, to which the vocal cords are attached posteriorly.

The vocal muscle (thyro-arytenoideus) is attached to the outer angle of the arytenoid cartilage at a point near *n*. It extends forward, lying just outside the cord, and is attached to the thyroid cartilage near the front end of the

cord. When these muscles contract they cause the arytenoid cartilages to rotate around a point near *b* in each cartilage, throwing the front angles *o* inward toward each other, separating the rear angles. This rotation brings the posterior ends of the cords together, thus shortening their effective length and consequently raising their pitch. In Photographs I. and II. low G is being produced, and the cords are vibrating throughout their entire length.

Photograph III. shows the position of cords and cartilages for the middle G. In this picture the rear angles of the arytenoids have been separated and the front angles approximated, as shown by the position of the crosses, marking the situation of these angles. In Photograph IV. the cords are producing high G. Here we have a still further shortening of the cords. In this picture only about one-half the length of the cord is vibrating. This alone would give a rise of an octave in pitch. The vocal muscle, which lies just outside the cords, sends in fibres which are inserted into the substance of the cord itself. We think it is reasonable to suppose that the rotation of the arytenoid cartilages brings these fibres into position so that they can contract, and thus damp the outer portions of the cord.

The more rotation of the arytenoids we get the more of these fibres would come into action, and we would thus get

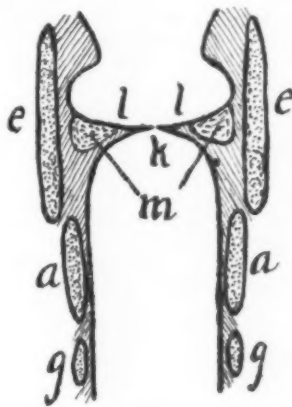


FIG. 2.

a gradual lessening of the weight of the cord, which would aid very materially in raising the pitch. Here, then, is a mechanism which, if made use of, would probably give us a range of two octaves in pitch without any increase in tension. Fig. 2 is a section of the larynx at right angles to the cords, showing the position of the vocal cords and the vocal muscle; *a* is the cricoid, and *e* the thyroid cartilage; *l* are the vocal cords forming the glottis *k*; *m* shows

a section of the vocal muscle in each cord. Fig. 3 is a schematic representation of the vocal cord *l* and the vocal muscle *m*, showing how it sends fibres into the substance of the cord.

When *m* is uncontracted, or but slightly so, the cord may vibrate from the edge *k* as far back as *r*, but as *m* is tightened more and more it holds the cord first as far as *s*, then *t*, and finally for the highest tones (IV. Fig. 1), only the part between *u* and *k* is allowed to vibrate. At the same time that the lessening of the length and weight of the cord is being accomplished there is another mechanism which is gradually increasing the tension. Fig. 4 shows three views of the larynx. I. a vertical section from front to back. II. the left side of the cartilages. III. the left side, with some of the muscles. *E* is the large thyroid cartilage, the front part of which forms the "Adam's apple," just behind which is the front attachment of the vocal cords. This cartilage is hinged upon the cricoid *a* by two projecting horns, *d*. Upon the back, top part of the cricoid sit the two arytenoid cartilages *b*, which form the rear attachments of the vocal cords. The thyroid is held in place by muscles running up to the skull and down to the sternum and collar bone.

When the muscles *h* are contracted the front edge of the cricoid is drawn up, closing the niche *c* (or where the hand is pointing), and tilting it on the hinge *d*. This carries the upper and back part of the cricoid with the arytenoids backward and thus stretches the cords. The amount of increased tension thus brought about is sufficient to give any required pitch, if at the same time we get the other two factors, yet it is not enough to put any strain on the intrinsic muscles. Why do not all singers

get this mechanism? Observation of a great many singers while producing tone has taught us that we do not get the rotation of the arytenoid cartilages if the muscles of

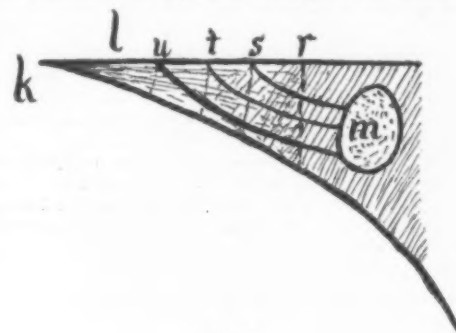


FIG. 3.

the soft palate, constrictor muscles of the pharynx and tongue are strongly contracted.

These muscles are all attached directly or indirectly to the thyroid cartilage. When they pull the effect is to fix the arytenoids so firmly on the cricoid that it is impossible for the vocal muscle to do the rotating. Without this rotation we lose the shortening and lessening of weight of the cords and then must depend entirely upon the increased tension for raising the pitch. This means increased effort on the part of the singer and increased strain on the whole vocal apparatus as the pitch rises. For example, if to produce a low tone there is a 2-pound pulling force on the cord, to get the octave of that tone by increased tension alone there must be a pulling force of 8 pounds. To get two octaves we must have a pulling force of 32 pounds. This must put a great strain on the whole structure.

The vocal muscle, which gives the shortening and lessening of the weight of the cord, and the crico-thyroid, which gives the increased tension, are involuntary muscles. They are not directly under the control of the will. The muscles of the soft palate, tongue and pharynx, which are most active in interference, are, however, voluntary, and it is to these that our attention should be directed. The first task then which a vocalist has to accomplish is to produce a tone of any required pitch without the contraction of any of these interfering muscles, that is, with the soft palate, tongue and pharynx in a position of rest. When this can be done then a proper use of the extrinsic muscles to control the resonance cavities will give the tone the desired quality for the purpose of expressing any emotion or for articulation.

Observation of the things concerned in voice production has taught us one very valuable lesson thus far. It is, that a strong contraction of the extrinsic muscles deprives us of two of the three factors in raising the pitch, and compels us to depend upon increased tension alone. This means a great strain, not only on the intrinsic muscles, but on the whole vocal apparatus, while producing high tones. It also serves to point out the remedy, which is relaxation of the extrinsic muscles during tone production. If then we wish to produce tones of any desired pitch without ef-

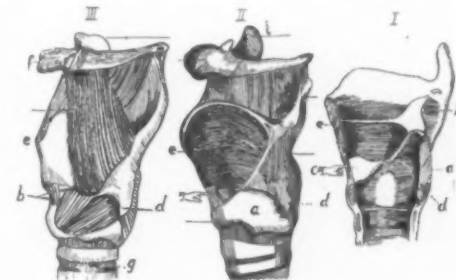


FIG. 4.

fort and without straining the intrinsic muscles we must relax the extrinsic muscles during tone production.

The question of registers naturally falls in this part of the discussion. This is a subject which has needlessly caused a great deal of confusion in the minds of teachers and singers, because with proper production there is no such thing as registers.

Registers are usually defined as a series of tones produced by the same mechanism. That is, we use a certain set of muscles to raise the pitch through the lowest part of the voice. When we get to a certain part of the voice these muscles are no longer capable of raising the pitch, and we have to bring in the use of other muscles. The change from one set of muscles to another necessitates a break in the voice, and these breaks mark the boundaries of the different registers. We have just seen that in the proper mechanism, or where the intrinsic muscles are allowed to control the cords entirely, the shortening and lessening of the weight of the cords are produced by the

action of the vocal (thyro-arytenoideus) muscle. See Figs. 1, 2 and 3.

While the increased tension is brought about by the crico-thyroid muscle, the use of which is to tilt the cricoid on the thyroid cartilage (see Fig. 4). Moreover, these muscles are acting all the time. These two muscles should control the pitch entirely, the pitch depending upon the amount of contraction or relaxation of these. There is then no change in the mechanism, and therefore no breaks in the voice and no registers.

When we say that there are registers, it simply means that there is a faulty mechanism or bad production. When any teacher or any writer attempts to explain the formation of registers, it is proof positive that he is explaining a false mechanism or method, because with the correct mechanism there is no such thing.

The next part of our subject to be investigated is the intensity and carrying power of the tone, which is determined by the height or amplitude of the air waves composing it.

There are two things which determine the height of the air waves in the voice. First, the extent of motion of the vocal cord, and second, a phenomenon called resonance. The wider the swing of the cords the greater will be the amplitude of the waves which they set up, and the farther the tone will carry.

This can be illustrated by means of the monochord. If I pick the string of a monochord lightly, that is, make it move just a little way from its position of rest, it sets up a series of air waves which are small, and the resulting tone carries but a short distance. If I pick the string strongly, that is, make it move a good way from its point of rest, it sets up a series of air waves, which are much higher, and the resulting tone will carry much farther and be much more intense.

There is a point just here which is very important to us. If I pick the string lightly I put very little more strain on the string and its attachments than is already there; but if I pick the string strongly, I put a great deal of strain on the string and its attachments. Just the same principle applies to the vocal cords. If in order to get a tone that will carry the singer has to make his cords swing widely he is putting a great deal of strain upon the cords and muscles which manage them. Therefore, if there is any other means of getting these high air waves other than the wide swing of the cords, we want to employ it. There is another means, and that is what is known as resonance or reinforcement.

What, then, is resonance, how is it obtained, and what bearing has it on the question of intensity and carrying power? For our purpose resonance may be defined as the reinforcement of a tone by a quantity of more or less confined air, the inherent rate of vibration of which is identical with that of the tone reinforced. Such a quantity of air receiving successive impulses from a vibrating body (vocal cords in the case of the voice) comes into vibration itself, thus giving the surrounding air much greater amplitude of vibration, or, in other words, increasing the height of the air waves of which the tone is composed.

A resonator is a cavity containing air, but an essential feature of a resonator is free communication with the external air. If a vibrating tuning fork is brought near the mouth of a resonator tuned to its pitch, its tone will be greatly reinforced. What is the explanation of this? The tuning fork is sending out air waves in all directions; an air wave enters the mouth of the resonator, strikes against the opposite side and is then reflected back to the mouth of the resonator just in time to catch the next air wave started by the fork in the opposite direction and thus reinforces it. It does this for every wave started by the tuning fork after the first one. To do this the air waves must pass freely back and forth through the mouth of the resonator, and we can thus see why a cavity must have free communication with the external air to act as a resonator.

Again, the air in the resonator is just the right size and shape to vibrate in sympathy with or at the same rate as the fork. We have thus added a large amount of vibrating material to that of the fork, and the whole gets a much better hold of the air than the fork alone would and we have much larger waves set up.

It is the air in the cavity and not the material of which the resonator is constructed which vibrates and reinforces the tone. To prove this I can place my hand upon the resonator without lessening the reinforcement in the least, while if I touch the fork with my finger it stops the tone immediately. If it were the metal of which the resonator is composed that were doing the reinforcing then by touching it I would stop the reinforcement. This shows then that it is the air in the cavity which does the reinforcing and explains the fact that it makes no difference of what material the resonator is constructed. Resonators made of paste board will reinforce just as well as those which are made of metal, and it makes no difference whether the pasteboard be wet or dry.

This explains why our resonance cavities, which are built of flesh and bone and lined with mucous membrane, will reinforce the air waves set up by the vocal cords. We

have thus seen that a tone which is properly reinforced will carry many times farther than one which is not, and therefore resonance becomes a matter of the greatest importance. It is then very necessary to determine just what means we have of reinforcing the air waves set up by the vocal cords and how these means can be used to the best advantage. There are only two ways of reinforcing tone. One is by means of sounding boards and the other is by means of the air in resonance cavities.

We hear a great deal of talk about sounding boards in connection with the voice. Some tell us that the hard palate, or the roof of the mouth, acts as a sounding board; others that all the bones of the skull act as sounding boards. Others talk of spinal resonance, and still others say that the whole body acts as a sounding board. We all know that an essential feature of a sounding board is dryness. Sounding boards of pianos and violins are kept for months in rooms having a very high temperature in order to get all of the moisture out of them. All kinds of wood are not equally well adapted to the manufacture of sounding boards. Spruce is used altogether, I believe, on account of its homogeneous texture.

Physiologists tell us that bone, the driest substance in the body, is 48.6 per cent. water. Bone is surrounded by connective tissue and muscular tissue, which are at least 75 per cent. water. We can readily see then that we have nothing in the human body which can possibly act as a sounding board. Even perfectly dry bone makes a very poor sounding board on account of its structure. The

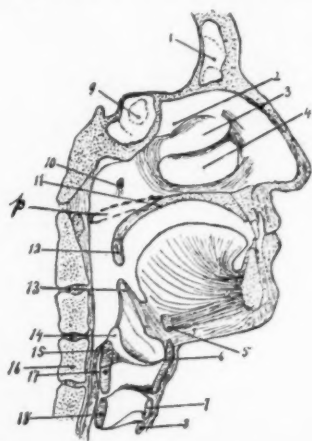


FIG. 5.—Vertical section of the head to show location and relative size of the resonance cavities. 1. Frontal sinus; 2, 3 and 4. Turbinated bones; 5. Hyoid bone; 6. Thyroid cartilage; 7. Cricoid cartilage; 7 and 18. Top ring of the trachea; 9. Sphenoidal sinus; 10. Entrance to the Eustachian tube; 11. Hard palate; 12. Soft palate; 13. Epiglottis; 14. Arytenoid cartilage; 15. Arytenoid muscle; 16. Vertebra; p. Showing how raising the soft palate and closing the passage diminish the space available for resonant reinforcement by cutting off the large cavity of the upper pharynx and nose.

outer part of bone substance is composed of compact bone tissue, while the inner part is composed of cancellated or spongy tissue; therefore we have not that homogeneity of texture which is essential to a perfect sounding board.

In living bones the spaces in the cancellated tissue are filled with fat and marrow cells and blood vessels, which render them absolutely incapable of reinforcing tone. Physicists, whose life work it is to investigate these matters, and sounding board manufacturers, who ought to know something of the practical side of the question, all agree that substances having the composition and structure of living bone cannot possibly reinforce tone. If, despite all this, there are any who yet believe that the bones of the body reinforce tone, let them experiment with the tuning fork and satisfy themselves on this point.

If the bones of the body will reinforce the air waves set up by the vocal cords they will certainly reinforce the air waves set up by a tuning fork, as the fork can be brought into more immediate contact with them. Let anyone who is still in doubt about this matter strike a tuning fork and place its stationary end on a perfectly dry board, and note the reinforcement. Then, let him place the vibrating fork upon a piece of board, which is thoroughly water-soaked. Then let him wrap this water-soaked board in half a dozen layers of wet cloth and try the same thing. Finally, let him place the vibrating fork upon his friend's skull, or any other part of the body from which he imagines he can get reinforcement. It is perfectly safe to let every one draw his own conclusions from these experiments.

If the experimenter places the vibrating fork upon his own skull, he will get a slight increase in the intensity of the sensation, but this is due to conduction of sound to the auditory nerve, and is not reinforcement. We do not sing for our own ears. As sounding boards are not available for the reinforcement of the air-waves set up by the vocal cords, we are obliged to depend upon our resonance cavities for our only means of vocal reinforcement.

The next question to decide is what cavities are available for vocal reinforcement. We hear a great deal of talk about chest resonance. There can be no such thing as chest resonance, because the chest during tone production

is practically a closed cavity, and closed cavities cannot reinforce tone. If, however, there were such a thing as chest resonance or reinforcement it would be impossible to sustain a tone for any length of time and maintain the same quality.

The pitch of a resonance cavity depends upon: first, its size; second, its shape, and third, the size of its opening. The size of the chest cavity is much greater at the beginning of a sustained tone, when the lungs are fully inflated, than at the close when all the tidal air has been forced out; hence we would have one resonance cavity constantly changing in size, and it would be impossible to sustain a tone and maintain the same quality from beginning to end. Everybody knows that tone can be sustained having the same quality from start to finish. As resonance is the determining factor in quality, any change in reinforcement would produce a corresponding change in quality. The air in the chest cavity certainly vibrates while producing the low tones, but this does not prove that the chest is a resonance cavity. All of the different vowel sounds and all of the different shadings of the vowel sounds can be produced on the low tones when the vibration is going on in the chest.

The vibration in the chest, then, can have nothing to do with these changes, as it is just the same when a mere squawk is made as when a round, full, resonant tone is produced. On the other hand, when the high tones are sung there is no vibration in the chest, and still all the changes can be rung from the squawk to the full resonant tone.

Many lay great stress upon the action of the sphenoidal sinuses, Fig. 5 (9); the frontal sinuses, Fig. 5 (1), and the antra, which are located in the cheek bones, as resonance cavities.

The frontal and sphenoidal sinuses and the antra are practically closed cavities, as far as free communication with the external air is concerned, so that they cannot act as resonators. This narrows us down to the pharynx, mouth and nose cavities as our only means of vocal reinforcement.

The management of these cavities becomes then very important. By looking at the section of the head and throat (Fig. 5) we see that by far the larger part of our resonance space lies above the soft palate. Most singers when they produce a tone pull the soft palate up and back against the back of the pharynx, thus shutting off all the space above it, which should be used to reinforce the tone with. This is in reality the largest resonance space we have, and we have just seen how essential resonance cavities are to the intensity and carrying power of the tone. This is shown in Fig. 5 (p). The increased height of the wave which the use of this cavity would give is thus lost, and the resulting tone has not sufficient carrying power and intensity. To compensate for what is lost in resonance, the singer must make the cords swing more widely, and thus puts a strain on the whole vocal apparatus. Resonance then becomes an important means of lessening the strain on the intrinsic muscles, and acts as a preventive of many of the ills to which speakers and singers are subject. It is very evident then that the soft palate must be relaxed if we get carrying power and intensity without strain. The constrictor muscles of the pharynx must also be relaxed, because if they contract they narrow the lower pharynx and lessen the resonance space there. The muscles of the tongue should also be relaxed, because if these are contracted the tongue is pulled down and back, and this lowers the epiglottis, 13 (Fig. 5), which is attached to the base of the tongue, and thus obstructs the air waves as they emerge from the larynx.

Another point worthy of notice here is the fact that the wide swing of the cord necessitates the use of much more breath. The breath is the motive power, and the more motion of the cords we get the more breath it takes. Resonance, then, not only lessens the strain on the vocal muscles, but it is an important factor in economizing the breath.

Another way in which singers destroy resonance is by opening the mouth too widely. If this is done it practically destroys the mouth cavity as a resonance cavity. It also raises the pitch of the whole cavity and thus destroys quality, which will be explained later.

It is upon this matter of resonance that nearly all vocal methods come to grief and most of the fundamental errors of the prevailing methods of to-day can be traced directly to lack of knowledge of resonance. Any method of voice production then should deal very fully with this subject and point out just what material is available for vocal resonance and show just how this material can be utilized.

The conditions which govern the action of the resonance cavities of the voice are just the same as those which govern any other resonance cavities. The necessary means for experimentation with resonance cavities are available to anyone who wishes to investigate this subject.

It seems inexplicable to me that teachers and singers do not make themselves thoroughly conversant with this subject. The matter is of such vital importance to the speaker and the singer and the means for experimentation are so easily obtained that there is no excuse for any



teacher to be ignorant on this subject. Resonators can be made from pasteboard and mucilage or any tinsmith will make one for a few cents. The only way to learn anything about the subject of voice production is to experiment with the things concerned in its production. Therefore my advice to all interested in this subject is to experiment with resonators.

Once more does observation teach us a valuable lesson: viz.: If we would have good intensity and carrying power without straining the intrinsic muscles and with the use of but little breath, there must be relaxation of the extrinsic muscles during tone production.

There yet remains one more object to be accomplished by the science of voice production, and that is an investigation of the quality of the voice.

The only way in which the voice can make any impression upon us is through the organ of hearing. The only medium of communication between the vocal apparatus of the singer or speaker and the organ of hearing of the listener is the air waves. We have already seen that the carrying power and intensity of the tone depend upon the height of the air waves; that the pitch depends upon the number which occur in a definite length of time. It now remains to consider the number of series of the air waves of the voice and what relation they bear to each other as regards pitch and intensity, for this determines entirely the quality

of the voice. In order to understand this clearly we must first know how these different series of air waves are originated by the vocal cords, and second what effect the resonance cavities have upon them after they have been originated.

The action of the vocal cords in originating the air waves which compose the voice is precisely similar to that of the vibrating string. It should be noted here that it is the motion of the cord itself which sets up the different series of air waves composing the partial tones, just as it is the vibration of the string as a whole and in segments which originates the partial tones of the violin or piano.

A study of the vibrating string, then, will show us how the partial tones of the voice are originated.

Fig. 6 gives some photographs of a string in vibration, taken by Professor Robb, and shows some of the different ways in which a string can vibrate. The first motion we get from the string is the swing of the string as a whole from one end to the other. [Fig. 6, A.] This motion of the string sets up a series of air waves which constitute what is called the fundamental or pitch tone. These waves are the longest and slowest which the string is capable of setting up, and therefore give us the lowest pitch in the complex tone. The next motion which we observe in the string is that it vibrates in halves, each half of the string swinging independently of the other half, with a point of rest or node in the middle. [Fig. 6, B.] As the half of the string will vibrate twice as fast as the whole, we have a second series of air waves set up which are twice as fast as the first series or fundamental tone. This gives a pitch just the octave above the fundamental, and constitutes what is called the first overtone or the second partial tone. The next motion of the string which we get is the vibration in three equal parts with two nodes. [Fig. 6, C.] This sets up another series three times as fast as the fundamental, giving us a pitch a twelfth of the fundamental, or the fifth of the first octave. The next motion we get of the string is a vibration in fourths, giving a series of

air waves four times as fast as the fundamental, and a pitch two octaves above it. [Fig. 6, D.] Then the string may vibrate in fifths giving a pitch a third above the second octave. It may then vibrate in sixths, giving a pitch which is the fifth of the second octave. It may then vibrate in sevenths, giving a pitch which is the minor seventh of the second octave. It may then divide in eighths, giving a pitch which is three octaves above the fundamental. In ninths it would give the "re" of the third octave, and in tenths the "mi" of this octave, and so on.

We have then, as the series of the partial tones of the string, the following pitches if we start with the bass C, due to the swing of the string as a whole:

Fundamental, as whole.....	128 vibrations per second	bass C.
1st overtone, in halves.....	256 "	" " middle C.
2d " " thirds.....	384 "	" " high G.
3d " " fourths.....	512 "	" " C.
4th " " fifths.....	640 "	" " E in alt.
5th " " sixths.....	768 "	" " G
6th " " sevenths.....	896 "	" " B flat
7th " " eighths.....	1,024 "	" " C

Not only may the string vibrate in these different ways, at different times, but it can vibrate in all these ways at the same time. This can be very nicely demonstrated by means of the monochord. If the string of the monochord is bowed so as to set it into vibration, and then after the bow has left the string it is touched lightly with the finger at these different points where the nodes occur, it will damp out everything but the tone which has a node at this point. This will keep on sounding, showing that it was present in the complex tone produced by the string. For example, if it is touched in the middle it will damp out everything but the first overtone or the octave. If it is touched at one-third its length it will damp out everything but the second overtone, and so on through the whole series of overtones, showing that they are all present at the same time in this complex tone. It is this combination of partial tones which constitutes the "timbre" or "klang."

We can now understand that it is the vibration of the string in segments which produces the overtones of stringed instruments. Moreover, to get this series of overtones the segments must always be equal. By means of properly tuned resonators we can pick out these different overtones in the string without damping it with the finger. We can also pick out just this series of overtones in the voice and no others. This being true it proves beyond the shadow of a doubt and with the clearness of revelation itself that the cord while vibrating segments after the manner of the string, and therefore that the voice is a string instrument.

Let us now look at the reed and see what it does when it vibrates. The reed, being fastened at one end and free at the other, cannot, like the string, divide into equal segments, because one end is much more rigid than the other. A tuning fork is virtually a reed. If we bow the tuning fork to get its fundamental tone, and then pass the finger up the fork from the stationary end we will in some part of the fork find a node and in that way we can select the partial tones. The first tone we can get from the fork after the fundamental is a little above the fifth overtone of the string or more than two octaves and a fifth above the fundamental. We then have five overtones in the voice before we come to the first overtone in the reed.

How then, if the voice is a reed instrument, do we get these first five overtones? Keep in mind, too, that the first overtone of the reed is not the fifth of the string, but is above the fifth. By means of the resonators we can show that no such pitch exists in the voice. The next overtone of the reed is between the sixth and seventh of the string, the third between the twenty-third and twenty-fourth of the string and the next between the fifty-fifth and fifty-sixth of the string.

Another point worthy of notice here is that the overtones of the string and voice are the most harmonic intervals. That is, they are all, with the exception of the seventh and ninth, in harmony with the fundamental and with each other. This is not so with the overtones of the reed. In fact Helmholtz classes reeds (rods), disks and membranes as "sources of sound with inharmonic overtones." This fact will account for the roughness of the tones of reed instruments as compared with the tone produced by the string or the vocal cords.

Professor Hallock has devised an apparatus, based upon

these laws of vibrating strings, for the purpose of analyzing the voice. It depends upon resonance; that is, upon the fact that a hollow sphere with a circular opening about one-fourth to one-sixth the diameter of the sphere will reinforce one pitch and that pitch only. Its contained air can normally vibrate at that rate, and no other. The pitch

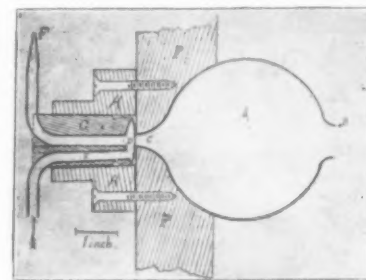


Fig. 7.—Section of resonator and its manometric capsule. A. Resonator. B. Mouth of resonator where air-waves enter. C. Small extension through which the air-waves strike upon the rubber drum between D and C. D. Space behind the drum to which the gas enters through the tube E, and from which the gas passes out and burns at F. G. Wooden plug carrying gas tubes and hollowed out to form the space D. The rubber is stretched and tied over the end of G. H. Block to hold G. P. Plank on which the whole is mounted.

of a tone which such a "resonator" will reinforce depends upon the diameter of the sphere and that of the opening. Fig. 7 shows a section of such resonator with its "manometric capsule." B is the opening with a slight lip, with which it is tuned. C is a slight conical extension at the back, opposite B. If this extension be put into the ear, it will be found that all sounds are heard faintly except those of the pitch to which the resonator is tuned, and this is greatly reinforced. With sets of resonators, one is in a position to determine by listening whether a given tone is present in a complex sound.

This method is very delicate, but very inconvenient. König devised a better way of observing what the resonators are doing. Professor Hallock, however, decidedly modified König's apparatus. The resonators A (Fig. 7) are so mounted in the plank P that the point C is flush with the back. A block, H, screwed upon the back of P, has a conical hole coaxial with the resonators into which fits the conical plug G. The inner end of G is hollowed out to leave a small cavity D, over which a thin rubber membrane is stretched. The latter is bound around the end of G. The gas enters the cavity D by the tube E, escaping by the central tube and burning in the small flame F. When the tone of this resonator is sounded the air in A responds (that is, it vibrates), making the drum head at D vibrate, thus causing the little flame at F to jump at the same rate as the vibrations of the tone.

Looking simply at the flame we see little change, since its jumps are so rapid—128 to 1,024 per second—that the eye fails to distinguish them. If, however, we view the flame in a moving mirror, each jump will appear in a different place and hence be visible. A stationary flame viewed in such a rotating mirror appears as a line of light. A jumping flame appears like the teeth of a saw, the distance between the teeth depending upon the relation of the rapidity of the motion of the flame to that of the mir-

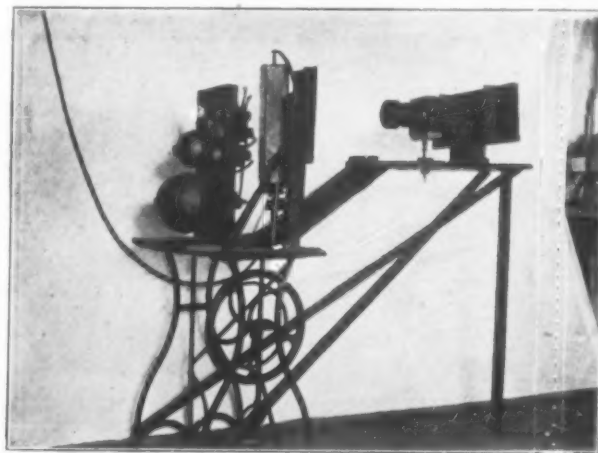


Fig. 8.—General view of the apparatus showing the resonators, the rotating mirror and the camera at the back.

ror. Similarly, if the images of such a flame fall upon a rapidly moving photographic plate, the trace developed will be a true report as to the state of rest or agitation of the flame. Such are the principles and devices underlying the apparatus shown in Figs. 8 and 9. Fig. 8 is the front view showing the eight resonators of various sizes

## THE MUSICAL COURIER.

and the rotating mirror, and a few of the small flames with the camera at the back.

In Fig. 9 are seen the manometric capsules with their connecting tubes and their little flames. A spherical

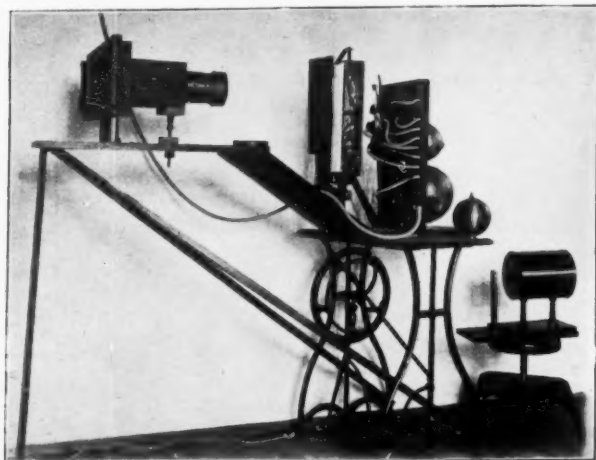


FIG. 9.—General view showing the capsules and their attachments, the flames reflected in the mirror, and the sliding plate-holder at the corner of the table and our standard tuning fork with its cylindrical resonator is on the low stool.

resonator stands on its mouth on the corner of the table and our standard fork with its cylindrical resonator stands upon the stool. A device at the back of the camera enables us to move the photographic plate across an opening, through which fall the images of the flames. This gives a record of the report of each flame and its resonator upon any tone produced in front of them. Fig. 10 is such a record when a certain voice was singing *ä* (as in father) upon the pitch of our standard fork, which is tuned to bass C. The number of vibrations that the fundamental or pitch tone of a string bears to its harmonics or overtones is the ratio of 1 to 2, 3, 4, 5, 6, &c. Hence our resonators are tuned to bass C, and its first seven overtones, the number of points in the lines in Fig. 20, are proportional to the above numbers, that is to 1, 2, 3, 4, 5, 6, &c. If any one of these tones had been absent, there would have been no points on its line. Thus an instrument has been obtained which can analyze the voice; that is, separate it into its partial tones, and record each partial tone separately. This enables us to tell just how many partial tones there are in each voice, and also their relative intensities. The intensity of each tone is indicated by the height of the wave. In Fig. 10 we see that the fundamental tone has the highest wave, and that the tones decrease in intensity as they rise in the series.

By studying the photographs in connection with the tones of the voice which produced the photographs, we found that the tones which were agreeable in quality and resonant were strong in the fundamental and lower partial tones, while those which were disagreeable and harsh were strong in some one of the upper partial tones, and that the lower partial tones were comparatively weak. From this

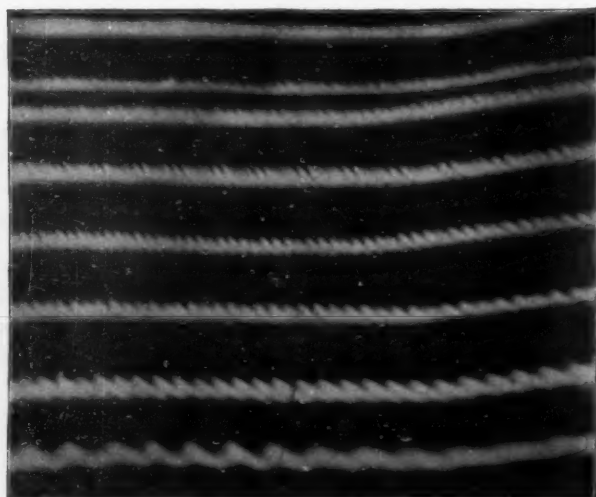


FIG. 10.—Photograph of the motion of the flames while singing the vowel *ä* as in father. The lower line is the fundamental, and the others are the first, second, third, &c., overtones in the order of their pitch. One wave of the fundamental corresponds to two in the first overtone, three in the second, four in the third, and so on.

we concluded that the lower partial tones give breadth and fullness to the voice, while the upper partials give brilliancy, so that all are needed to get the best results. In Fig. 10 the vowel *ä* was sung, and the extrinsic mus-

cles relaxed, giving full use of the resonance cavities. The result is a full, resonant, symmetrical tone, having good carrying power and intensity.

In Fig. 11 is a photograph of the same voice singing the same vowel with the soft palate drawn up, shutting off the upper pharynx and nasal cavities. The difference is apparent at once; the fundamental tone has been weakened; the first overtone is not as distinct as in the first photograph; the second overtone is more distinct, while the third overtone is very strong. By counting the vibrations in the fifth, sixth, seventh and eighth flames in Fig. 11 we find that they are all the same, or the resonators are all reporting the same pitch. This is accounted for by the fact that these resonators had no tone of their own to report, and the third overtone was so strong that despite the restraining influence of the resonators, it forced its way through them and caused their diaphragms to vibrate to its number. This is what we call the "forced type" of voice. The four upper partial tones are absent entirely, while the relative intensity of the remaining four is exactly reversed, the highest pitch being the strongest instead of the lowest. All voices

produced with the strong use of extrinsic muscles show the same general type. The quality of a voice with this combination of partial tones is hard and harsh. The reason for this condition of things is easily

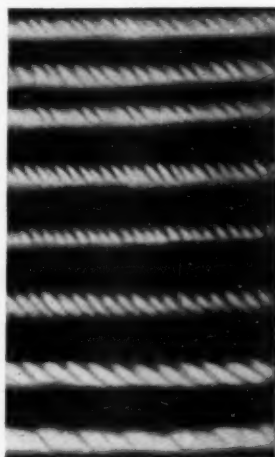


FIG. 11.

seen. By referring to Fig. 8 we can see that it takes a large cavity to reinforce a low pitch, the resonator for the fundamental, the lowest one in the set, being many times larger than the resonator, the highest one in the set for the seventh overtone, which is three octaves higher in pitch. In order then to reinforce the fundamental tone, which is the lowest pitch in the complex tone, we need a large resonance cavity. If we push the soft palate up, as shown by *p*, Fig. 5, we cut off the larger share of our resonance cavity and have not space enough left to reinforce the fundamental, so that it remains weak. We can now understand how strong contraction of the extrinsic muscles destroys quality. Another way in which singers weaken the fundamental and lower partial tones is by opening the mouth too widely.

The pitch of a resonator depends upon three things: Its size, shape and the size of the opening. The larger the opening the higher will be the pitch of the resonator. Therefore if we wish to reinforce the lower partial tones we must not open the mouth too widely. In articulating we in reality change the quality of the tone, i. e., we make a change in the number and relative intensities of the partial tones. This is done by changing the size and shape of our resonance cavities, so that we damp out some of the partial tones and strongly reinforce others. This is shown

in Fig. 12, which is a photograph of the vowel *e*, having the second overtone strongly reinforced.

Fig. 13 is a photograph of the vowel *ä*, as in fate, with the third and fourth overtones strongly reinforced. The

muscles which change the size and shape of the resonance cavities are those of the tongue, lips and soft palate. If these muscles are used to help stretch the vocal cords in getting the high tones, then they are not free to articulate with. This is the reason why so many singers do not

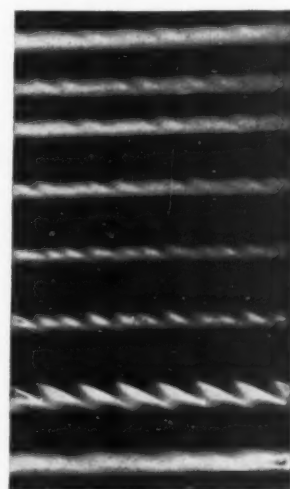


FIG. 12.

articulate well. They do not get the independent action of the tone producing and articulating muscles.

The voice is dependent upon muscular action; if these muscles are used properly and not overworked there is no reason why they should not last as long as the muscles in any other part of the body. In the third place, we have seen how the strong contraction of the extrinsic muscles destroys quality. If, then, we wish our voices to have good intensity and carrying power, if we would get any desired pitch without effort, if we would produce tones of good quality, and, finally if we would preserve our voices so that we can sing as long as we can talk, we must do away with this strong extrinsic action. This means that our tone production should be independent of our articulation. The intrinsic muscles are the tone producing muscles, and to them should be left the full control of the cords. The extrinsic muscles are the articulating muscles; that is, they are used to change the size and shape of our resonance cavities, so as to give us the different shades of tone to express different emotions, as well as to produce the different vowel sounds. The first thing, then, for the vocal student to do is to learn to produce tone without the use of the extrinsic muscles.

I have purposely delayed the discussion of breathing until this time, because when we understand the action of the vocal cords and the function of the resonance cavities in tone production we are in a much better position to investigate the function of the breath in singing. There is also another question which should be discussed at this point, as it probably has an important bearing on quality of tone and is supposed by many to have an important bearing on breath control and resonance. I refer to what is termed approximation of the false vocal cords and the inflation of the ventricles of the larynx. These inflated ventricles are supposed to have an important part to play in the reinforcement of tone. Fig. 14 is a vertical section



FIG. 13.

of the larynx, showing the position of the ventricle and of the true and false cords. The true vocal cord here is in the cadaveric position, that is, completely relaxed. During phonation the vocal cord is drawn up into the position indicated by the dotted line *f. g. a*. This theory supposes the false vocal cord *b* to be drawn toward its fellow on the



opposite side of the larynx until they are brought together and thus control the exit of the breath. The stopping of the breath by the approximation of the false cords is supposed to enable the singer to inflate the ventricle and thus furnish a large cavity for resonance purposes. The approximation of the false cords is a physical impossibility during tone production, and anyone can easily satisfy himself on this point by a few simple experiments. The false vocal cords can be approximated and are approximated under certain conditions, but these conditions are completely antagonistic to the act of singing. The bringing together of the false vocal cords is accomplished by a series of muscular fibres, which are known as the sphincter of the larynx. This sphincter-like action, or closure of the larynx, is brought into use during such acts as coughing, retching and vomiting, spasmodic contraction caused by the introduction of a foreign body into the larynx, or when for any reason strong contraction of the abdominal muscles is required for the purpose of compressing the contents of the abdominal cavity. In order to compress the contents of the abdominal cavity the diaphragm must be fixed as low down as possible. The diaphragm is in the lowest possible position at the end of the deepest inspiration, and in order to maintain this position the breath is prevented from escaping by the contraction of the laryngeal sphincter and consequent approximation of the false vocal cords. Having thus obtained the fixed low position of the diaphragm the strong contraction of the abdominal muscles will bring strong pressure to bear upon the abdominal contents, and thus aid in evacuating the contents of either the stomach or the bowels. I think most people will admit that either of these acts is about as antagonistic to the act of singing as anything can well be. Anyone can get this approximation of the false cords by taking a full breath and then contracting the abdominal muscles strongly without allowing any breath to escape. There will at once be felt a constriction in the throat, and as long as this is maintained it will be impossible to produce any sort of a tone. Anything like a constriction in the larynx is very destructive, not only to the tone, but to the vocal muscles as well.

This drawing together of the false cords interferes with the free vibration of the true cords and thus puts an extra strain on the vocal muscles. The approximation of the false cords obtains only to a lesser degree in what is known as the stroke of the glottis ("coupe de glotte"), which is very justly condemned by most teachers as being ruinous to any voice. In this the false cords are approximated until the air in the lungs is compressed to a certain extent, then the false cords are suddenly relaxed and we get the explosive attack. This attack is injurious because the approximation of the false vocal cords interferes momentarily with the free vibration of the true cords, and also because this constriction is almost sure to induce contraction of the extrinsic muscles and still further interfere with the proper action of the intrinsic muscles. Tone production, then, with the false cords approximated is an impossibility. This can easily be seen with the laryngoscope, but anyone can satisfy himself on this point by approximating these cords as indicated above and then trying to produce tone without relaxing them. It is impossible to compress the air in the lungs to any great extent by approximation of the true cords, as they are so elastic that they give way to slight pressure.

It is very unfortunate for this theory, in the first place, that approximation of the false vocal cords (so-called breath bands) cannot occur during tone production, and in the second place, when the approximation of the false cords does occur, that these cavities, instead of being inflated, are very much compressed if not wholly obliterated by the bringing together of their walls. The muscles which contribute principally to the formation of the sphincter, or constrictor of the larynx, whose action approximates the false cords, are the arytenoides and the external thyro-arytenoides. There are oblique fibres of the external thyro-arytenoides muscles which surround these cavities on the outside. When these contract (which is always the case during approximation of the false cords) the effect is to compress the ventricles. During this act the arytenoid cartilages are elevated, bringing the true cords close to the false cords, and this greatly lessens the size of the ventricles. Moreover, if there happens to be any considerable amount of breath pressure this would force the true cords against the false cords and completely obliterate these cavities for the time being.

In order to understand how this approximation of the false cords can affect quality we will have to recall the fact that all the partial tones of the voice, which determine quality, are originated by the vibration of the true vocal cords. Any interference with the vibration of the true vocal cords would then probably interfere with the starting of these partial tones. The fundamental tone would be the one most liable to be weakened, because it is due to the vibration of the cord as a whole. I have observed that when tones were produced having what is known as a nasal quality or "twang," that the tendency is for these false cords to approach slightly, and thus weaken the fundamental tone, which condition will give what is termed nasal quality. Any approach of the false cords is very de-

structive to the quality of the tone, and puts an extra strain on the vocal muscles. The false cords then should be completely relaxed during the production. The ventricles of the larynx are so small that the effect they have on resonance must be insignificant. These cavities are for the purpose of giving the true cords a perfectly free space in which to vibrate, and they also contain numerous mucous glands, whose secretion serves to keep the vocal cords moist.

In order to understand breath control during tone production we must know something of the mechanism of ordinary breathing. The act of inspiration is accomplished by the contraction of the diaphragm, which is thus lowered, and hence increases the vertical diameter of the chest and the contraction of the scaleni and intercostal muscles, which raises and rotates outward the ribs, especially in the lower part of the chest. This increases the antero-posterior and transverse diameters of the chest. Atmospheric pressure causes the air to rush in through the larynx and trachea to fill the extra space caused by this expansion, and the act of inspiration is complete. Now, just as long as these muscles remain contracted there is no escape of the breath, although the glottis is wide open and there is no constriction of the larynx whatever. If, however, the muscles of inspiration are suddenly relaxed, as they are in ordinary breathing, then the elasticity of the chest walls and the lung structure surrounding the air cells comes into play and forces the air out. Hence, in ordinary expiration there is no contraction of muscular tissue

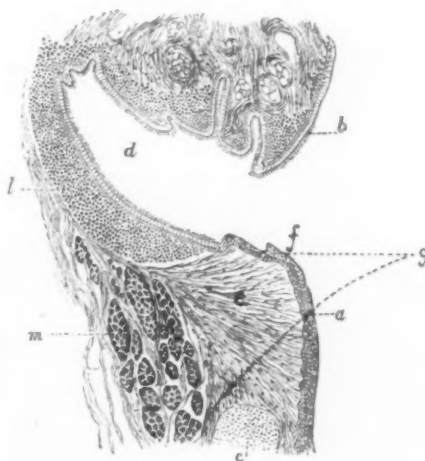


FIG. 14.—Vertical section through the ventricle of the larynx of a child (Klein)—a. Stratified epithelium over true vocal cord; b. Ciliated epithelium over false vocal cord; c. Nodule of elastic cartilage (cartilage of Luschka); d. Ventricle; e. Elastic tissue; f. Lymphoid tissue; m. bundles of thyro-arytenoid muscle, cut across.

at all. We can easily see now how we can control the exit of the breath by not allowing the muscles of inspiration to relax suddenly, as they do in ordinary expiration, but make them relax gradually, allowing just a little breath to escape as we please, even with the glottis wide open. If, however, we wish to force the breath out more rapidly than the elasticity of the surrounding tissues will do it, we bring in the use of the abdominal muscles, whose action tends both to pull down the ribs and to force the diaphragm up by pressing the abdominal contents against it from below.

If more than the tidal air (air used in ordinary respiration) is needed, then the abdominal muscles can be brought into action to force the diaphragm up and pull the ribs down, and thus lessen the size of the chest in all its diameters. When any muscular action is needed in expiration the abdominal muscles are called upon, so that they are the muscles of expiration "par excellence." Only in forced expiration, which should never be used in singing, as it is very exhausting and never needed when the voice is properly used, are the dorsal muscles called upon for aid. During tone production the true (not the false) vocal cords are approximated and offer a certain amount of resistance to the exit of the breath. In the proper production this resistance is not great, as the vocal cords are very elastic and easily give way to the breath pressure.

The controlling force of the breath, then, lies in both the muscles of inspiration and expiration, the only forces over which the singer has control. The elasticity of the chest walls and lung substance and the resistance offered by the approximation of the true vocal cords is not under the control of the singer, and therefore these forces are constant during the act of singing. The elasticity of the chest walls and the contraction of the abdominal muscles are the only driving forces which should be used in artistic singing. On the other hand, the resisting force lies entirely in the diaphragm, the scaleni and intercostal muscles and in the approximated true vocal cords. If there were approximation of the false vocal cords there

could be no tone, because this would stop the vibration of the true vocal cords, which sets up all the air waves of the voice, and even if it were possible for these true cords to vibrate this condition would stop these air waves and there would be no tone. Nearly all the muscles of the body can be brought into play during forced inspiration and expiration, but neither of these has any place in artistic singing, and therefore need not be discussed in an article of this kind.

With the correct mechanism little breath is needed, and breathing is not of prime importance. The reason for this is that with the full use of the resonance cavities we do not need a wide swing of the cords, and hence little breath is required to swing them. The objection to the "high chest method" of breathing and clavicular breathing is that the effort put forth in these methods is liable to induce a contraction of the extrinsic muscles, which is the one thing to be avoided in tone production. Investigation of every part of the subject of tone production has led us irresistably to one conclusion, and that is that correct tone production necessitates relaxation of the extrinsic muscles. We have found that if we would produce tones of any desired pitch without straining the intrinsic muscles and without effort on the part of the singer that there must be relaxation of the extrinsic muscles. If we would produce tones with good intensity and carrying power without straining of the intrinsic muscles there must be relaxation of the extrinsic muscles. If we would produce tones of good quality there must be relaxation of the extrinsic muscles. If we would economize the breath there must be relaxation of the extrinsic muscles. Finally, if we would preserve the voice so that we can sing as long as we can walk there must be relaxation of the extrinsic muscles. We have considered this subject from every possible point of view. Starting from these different points each train of reasoning, although carried out independently of the others, has led us irresistably to this one conclusion. The evidence in support of this reasoning has been gathered from the best authorities on acoustics, anatomy and physiology, as well as being based upon a long series of careful experiments and observations. This evidence is so direct and so overwhelming that it seems incredible that anyone possessing a nominally constituted mind can deny this reasoning or the conclusion which inevitably follows. The objects to be accomplished by a system or method of voice training are very clearly and definitely pointed out to us by the science of voice production. The chief object which must be kept in mind from beginning to end of voice training, and without which nothing great can be accomplished, is the relaxation of the extrinsic muscles. It will be found in nearly every case that the speaker or singer has contracted wrong habits of muscular action. These wrong habits of muscular action have usually resulted in a weakening of the intrinsic muscles, so that, even if all the interference of the extrinsic muscles were taken away at once, these intrinsic muscles would not be strong enough to carry on the work at first. Hence these intrinsic muscles usually need development before tones of much strength can be produced. This is why the singer feels so helpless at first when this intrinsic action is taken away from him, and often declares that it is an impossibility to sing that way. The objects, then, to be accomplished by the art of voice training are, first, the relaxation of the extrinsic muscles, and second, the development of the intrinsic muscles. We must first clearly understand what we mean by relaxation of a muscle.

A muscle is relaxed when it is in position of rest. The extrinsic muscles are in position of rest when we are breathing quietly through the nose, the mouth being closed.

The first task, then, which the voice student has to accomplish is to produce tone without disturbing the position of the rest of these extrinsic muscles. I think it is well for the student to note carefully the sensation or feeling of relaxation in the throat during quiet breathing before producing any tone at all. Then this sense of relaxation must be present during tone production at all times, otherwise there is some interference going on. The question, then, is what exercises will help us to keep these extrinsic muscles in position of rest? It must be understood from the outset that no written exercises can take the place of personal instruction. Any exercise can be improperly executed, and in a written article only those exercises can be pointed out which are most liable to produce the desired result.

In order to understand and appreciate the rationale of these exercises we must first know the object to be accomplished by their use. The second object to be accomplished by these exercises is the development of the intrinsic muscles. How can this be accomplished?

The same rules apply to the development of the intrinsic muscles as to any other muscles. There must be a contraction and relaxation of these muscles, without strain. If, for example, I wished to develop the muscles of my arm, I would not take a heavy weight and hold it out at arm's length. But I would take a very light weight or no weight at all and then alternately extend and flex the arm. A heavy weight interferes with this contraction and relax-

## THE MUSICAL COURIER.

ation for any great length of time, because it puts a strain on the muscles and soon tires them out. In just the same way the contraction of the extrinsic muscles interferes with the action of these intrinsic muscles. To get the alternate contraction and relaxation of the intrinsic muscles we must produce short tones. We get full contraction of these muscles for the shortest possible tone, and they remain in a state of contraction as long as the tone is sustained; therefore, if we wish rapid development we must not sing sustained tones. Soft tones are to the vocal muscles what light weights are to the muscles of the arm, hence tones for the rapid development of the intrinsic muscles must be very short and soft. To get the best results, then, we must practice with tones which are soft and short, with the extrinsic muscles in position of rest.

As these extrinsic muscles are in position of rest during quiet breathing with the mouth closed we advocate the production of short and soft tones with the closed mouth. This is why practice with the closed mouth is so valuable, because we are not so apt in this kind of work to bring in the action of the extrinsic muscles. However, tones can be incorrectly produced with the closed mouth, therefore some further direction is necessary in order to get the correct mechanism with the closed mouth. The quality of the tone should be very carefully watched to see that there is none of what is popularly known as "nasal quality" in it. If the tones are the least bit "nasal" you may be sure that there is contraction of some of the extrinsic muscles. The tone should not sound as though it were produced at the nostrils, but as though it were produced at the back of the nose. Here is where the largest resonance cavity is located, and therefore where the most resonance is obtained, and hence it would seem that the direction which is so often given to pupils to "get the tone forward" to be an erroneous one, because if you try to do that with the mouth closed you are sure to get a "nasal" tone. We cannot, however, sing with the mouth closed.

As soon as we open the mouth we begin to produce vowel sounds. Our first exercise with the mouth open, then, should be with the vowel, in the production of which the extrinsic muscles are nearest to the position of rest. If we run through the different vowel sounds it will be found that the long "e" will be produced with the least disturbance of the extrinsic muscles. Hence the vowel "e" should be used first when practicing with the open mouth. The long "a" will come next and then the *ä*, long "o" and "oo."

In articulating we must combine consonants with our vowel sounds, so that we must look for the consonants which are least apt to disturb the position of rest of these extrinsic muscles. The low position of the soft palate is absolutely essential in correct tone production, so that we must look for the consonants which are least apt to disturb or cause contraction of the soft palate. I think the *m* will answer this purpose better than any other consonant; hence the *m*, combined with the long "e," should be the first exercise to be used with the open mouth. The *m* cannot be enunciated without the low position of the soft palate, therefore if we repeat the *m* rapidly, as *me, me, me, me*, the soft palate has not time to contract between times, and hence remains down. The same is true of the *l* and the *n*. The *l* and the *n* bring the tongue into action, while the *m* brings in the lips, and by repeating them as rapidly as possible with the long "e" we get the use of the tongue and lips without the contraction of the soft palate. "This is a consummation devoutly to be wished," because in most cases the action of the soft palate and the tongue and lips are so intimately associated that as soon as the mouth is opened the soft palate immediately contracts.

Hence this exercise is a very valuable one, as it gives the independent action of the tongue and lips without the contraction of the palate, and will in time break up this evil association. The same precaution must be taken in this exercise as in the one with the closed mouth. The tone should not be brought too far forward, as though it were produced on the lips, because then it will have the disagreeable "nasal twang," which must and can be avoided. These consonants can then be combined with the other vowels in the order named, and finally the other consonants can be brought in, and all possible combinations can be practiced. The main reliance for development, however, must be placed on the closed tones. The practice of the different combinations of vowels and consonants is for the purpose of applying the tones which are developed by means of the short and soft tones with the closed mouth. In other words, the tone production and articulation must be independent of each other and the articulation must not be allowed to interfere with the tone production.

The principal articulating muscles are the tongue and the lips, and the movements performed by these should not be extensive or violent, therefore they do not need development. The burden of voice production falls on the intrinsic muscles and especially upon the two concerned in producing changes in pitch (the vocal muscle which gives the lessening of length and weight of the vibrating cord and the crico-thyroid, which gives increased tension), therefore these are the muscles which need to be looked to. The system of exercises which I have here

briefly sketched will develop the intrinsic muscles, and hence they are invaluable to the voice student.

I do not wish to convey the impression that these are the only exercises to be used in training the voice or that they must be used in the exact order named. Any exercise is valuable if it is properly performed, and just here is where the teacher's province belongs. The teacher must know in the first place exactly what to listen for in the tone and also how to go to work to get that which he desires. Our photographs have demonstrated that a strong fundamental is the "sine qua non" of a properly produced tone. A careful study of the photographs reproduced in Figs. 10 and 15 will furnish us with some valuable suggestions in regard to voice training.

Notice that the fundamental tone in Fig. 15 (the one close to the lower edge of the photograph) is very indistinct and therefore very weak. The first overtone, the next in the series, is quite strong, while the second overtone, reported by the third flame from the bottom, is very strong. This tone was so strong that it literally put out the flame for a short space of time, as we see that the images of the flame are entirely separate and distinct.

By counting the serrations in the other flames we find that they all have the same number as the third, therefore the same tone is being reported by them. This photograph of the tone (Fig. 15) shows that it was very badly produced: in fact it is the extreme forced type, having only three partial tones, the fundamental tone being very weak and the highest tone (the second overtone) very strong. This is in reality the worst tone we have ever photographed.

Compare this with Fig. 10. Note here that the fundamental tone has a strong and distinct wave, while the overtones gradually diminish in strength as they rise in the series. Note also that for every wave in the fundamental tone there are two in the first overtone, three in the next,

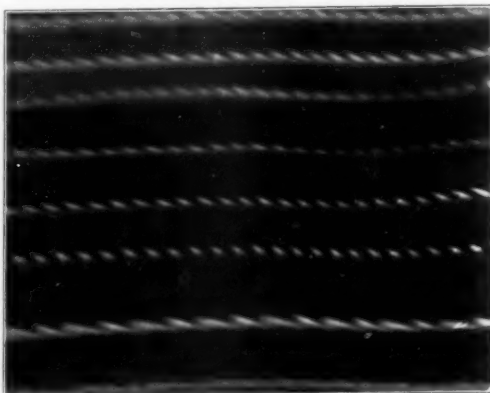


FIG. 15.—EXTREME FORCED TONE.

four in the next, and so on to the highest pitch reported. The highest overtones are indistinct in the reproduction, but could be very easily counted on the negative. In this tone, then, which was developed by the system of exercises which I have indicated above, we have eight partial tones, with the fundamental the strongest and the overtones gradually diminishing in strength as they rise in the series, while in Fig. 15 there are only three partial tones, with the highest one (the third) very much the strongest, while there is a very weak fundamental.

The combination shown in Fig. 10 represents the type which is not forced. All tones which are resonant and musical show a similar arrangement of partial tones. In some photographs the fundamental was even stronger than in this one, giving still better results.

If a painter has eight colors to work with he can make a great many more combinations and produce a greater variety of effects than he can with only three. It is just the same with the singer. If he has eight partial tones to work with, as in Fig. 10, he can get many more combinations, and therefore do much more effective work than if he has only the three which are shown in Fig. 15. The camera does not misrepresent matters, and as these plates have not been touched and can be seen by anyone who doubts the accuracy of these reproductions, these two photographs must be taken to represent the two methods.

Fig. 15, representing production with strong extrinsic action, while Fig. 10 represents production with relaxation of extrinsic muscles. A strong fundamental tone cannot be produced in the voice without relaxation of the extrinsic muscles and the full use of all the resonance space, therefore the ability of the teacher to distinguish a tone having a strong fundamental from one which has not will be of great service to him in getting this relaxation. A tuning fork mounted on a resonance box and set in vibration will give only its fundamental tone. Every teacher, then, should familiarize himself with the tone produced by a tuning fork and its resonator, and not allow the pupil to sing a tone in which this element is not predominant.

It is excellent practice for the pupil to imitate the tone produced by a tuning fork and its resonator. For this reason I do not consider a teacher's outfit complete without two or three tuning forks of different pitches mounted on resonance boxes, so that the different voices may have the opportunity of imitating these tones. There are many other ways in which the teacher can satisfy himself that the extrinsic muscles are relaxed. The position of the larynx is very important. Any motion, up or down, of the larynx is caused by contraction of the extrinsic muscles, therefore, the nearer the larynx is maintained in position of rest the less action there is of the extrinsic muscles. Any marked pulling up or down of the larynx is a sure indication of wrong action and should be stopped at once. The position of the tongue is also very important.

The rounded shape of the tongue shown in Fig. 5 should always be maintained. There should never be any hollowing out or pulling down of the base of the tongue, as the muscles which do this are extrinsic muscles, and their strong action at once interferes with the action of the intrinsic muscles. The principal movements of the tongue in articulation are the up and down motion caused by muscles running from the tongue to the cranium and jaw, and raising and lowering of the tip due to the action of the intrinsic muscles of the tongue. All the necessary movements of the tongue in articulation can be carried out then without any pulling on the larynx and consequent interference with the action of the intrinsic muscles. The motions of the soft palate in articulation are very slight and never should be pronounced enough to interfere with the free passage of the air waves back of it into the large resonance space above. The constrictor muscles of the pharynx should be perfectly relaxed during tone production and there should not be the slightest movement of the back of the throat. The principal function of many of the extrinsic muscles of the larynx is in swallowing, and many of them have no use at all in tone production.

The teacher and singer both can study and observe the action of the different organs concerned in tone production with much profit. There is an idea which is very prevalent that such observations are not only not profitable, but positively injurious, because they make the singer self-conscious and tend to do away with the automatic control of the vocal instrument. I believe this is a mistaken idea. I wish to put myself on record as saying that the mechanism of voice production should be entirely automatic; that the mind of the singer should be entirely free to interpret the sentiment of the song and should not be concerned at all with the matter of mechanism while interpreting a song. But the question at once arises what is automatic action and what relation does it bear to the muscles concerned in voice production. Automatic action means self-action, and when used in reference to muscular action it means muscular action without any direct exercise of the will. In order to understand how this applies to voice production we must know something more about the muscles or sets of muscles which are concerned in voice production. The respiratory and extrinsic muscles are voluntary, i. e., they are directly under control of the will, while the intrinsic muscles are involuntary or not directly controlled by the will. The intrinsic muscles always act automatically, therefore, and will act correctly if not interfered with by the strong contraction of the extrinsic muscles. Voluntary muscles may become automatic in their action after long use. For example, when walking on a smooth surface, although we are using voluntary muscles, their action has become automatic through long use and we are not obliged to think how we are to take every step. However, the child in learning to walk must will every step he takes, and in a similar way must the adult after a long illness and consequent disuse of the walking muscles. Muscles, then, can form habits, and most of the voluntary muscles act automatically to a greater or less extent.

But because a muscle acts automatically is not proof that this is a correct action of that muscle for any particular purpose. A wrong action may become automatic just the same as a right action; therefore in the beginning the singer must be sure he is getting the right action of these voluntary muscles and persist in using this right action until this use becomes automatic. Now, in most singers the wrong action of these voluntary muscles has become automatic, and they unconsciously do wrong things. If the right action had become automatic then the voice would be perfectly produced, and there would be nothing for the teacher to do as far as the voice production is concerned. If, however, the wrong action has become automatic, which is almost always the case, then the will must be brought into use to control these muscles until the wrong habits are broken up and the right action has become automatic. This comprises the whole art of voice training, viz., the breaking up of wrong habits and the forming of right habits of muscular action. Because an action is automatic does not necessarily mean that it is natural.

The surest way of knowing whether we are getting the right action is to look and see, and we should not allow



# THE MUSICAL COURIER.

prejudice or tradition to prevent us from knowing things for ourselves. Prejudice and tradition are two of the greatest obstacles to the evolution of a true method of voice training. A true method must be founded on truth, and the only way we can get at the truth or reality in any subject is to examine by means of our senses the things concerned in this subject.

The science of voice production and the art of voice training must be freed from the tyranny of prejudice and tradition before a rational or natural method can be evolved and any hope of uniform success in training the voice can be expected. We must turn a deaf ear to all those who suggest that we can enter the stronghold of truth by the burrow of tradition or scale its walls by the

ladder of metaphysics. We must dare to know. I give below a brief abstract of the above article, which will show at a glance that discussion of any part of the science of voice production leads inevitably to this one conclusion, viz., relaxation of the extrinsic muscles, and that this is the fundamental principle which underlies the whole art of voice training.

Science of voice. (Air waves.)	1. Pitch. (Length of waves.)	1. Length of vibrating cord. 2. Width of vibrating cord. 3. Tension of vibrating cord.	Regulated by action of intrinsic muscles, the correct action of which is contingent upon	Relaxation of extrinsic muscles.	Art of voice training.
	2. Intensity and carrying power. (Height of waves.)	1. Extent of swing of vocal cord. 2. Resonance.	Regulated by breath pressure (respiratory muscles), and is slight if there is full use of resonance, which depends on  Depends on action of air in the resonance cavities, full use of which can only be attained by	Relaxation of extrinsic muscles.  Relaxation of extrinsic muscles.	
	3. Quality. (Relative intensity of partial tones or number of series of air waves.)	1. Segmentation of vocal cord. 2. Resonance.	Characteristic of a vibrating string. Probably most perfect when there is  Full use of is only means of obtaining strong fundamental tone, the "sine qua non" of good quality. This depends on	Relaxation of extrinsic muscles.  Relaxation of extrinsic muscles.	

Consists of exercises which will insure the relaxation of extrinsic muscles and at the same time develop the intrinsic muscles which have been weakened by the interference caused by the strong action of the extrinsic muscles.

## Sound by Photograph.

### PROFESSOR WEBSTER'S INVENTION AND THE WORK IT DOES.

PROF. A. G. WEBSTER, of Clark University, has perfected a scientific instrument which is likely to add considerably to existing knowledge of the phenomenon of sound. At the recent meeting of the American Association for the Advancement of Science Professor Webster advanced the question, "How loud is a sound?" When no one was able to answer he brought into view an apparatus which served as an absolute standard of comparison. Hereafter it will be possible to say just how loud any sound may be, not by guesswork, but by means of waves made by reflected light. Incidentally Professor Webster remarked that with this instrument it may be possible to chase the echo to its source and find out all about it; that a modified form of the instrument might be installed on shipboard to be used to denote the approach of other vessels.

Light is the agency that has been called in to increase the knowledge of sound. It is by means of photography that Professor Webster measures all sorts of noises, from the roar of an explosion to sounds so low that the human ear finds it impossible to detect them, and which, therefore, pass under the name of silence. The device has proved that there is no such thing as silence in the ordinary acceptance of the term. What men call silence includes all noises below the limit at which the human ear will register sound, but silence is really full of sounds that pass unnoticed, except by some delicate perception like that of Professor Webster's apparatus. In other words, silence is comparative and not positive. There are probably few sounds that can escape this new invention, for its maker has proved that with it he can detect and photograph the noise made by a draught of air passing through a room.

The mechanism by which Professor Webster's machine records sound ready for measurement is comparatively simple. It consists of a set of movable mirrors and prisms which act in conjunction with a diaphragm. One of the principles involved in this part of the process is hundreds of years old, and was discovered by Sir Isaac Newton. To illustrate, suppose that light is admitted through a pin-hole shutter into a very dark room. Introduce into the panel of light any opaque body, as a knife blade, for ex-

ample, and observe the shadow which it casts on a white screen, and we shall see that the edges of the shadow are fringed with colored light. The light in passing by the edge or back of a razor or a block of marble or a bubble of air in glass is in each case affected the same way. This is because light always is inflected, or, more properly speaking, refracted, when it passes by the edges of bodies. But it is rarely observed in ordinary circumstances, because when light comes from various directions the colors composing it overlap and are reduced to whiteness. Any transparent substance of excessive thinness reflects brilliant colors. Examples are seen in thin laminae of air occupying cracks in glass and ice and the interstices between plates of mica, also in thin films of oil on water and alcohol on glass, but most remarkably in soapy water blown into very thin bubbles.

The same effect is produced if a lens of slight convexity is laid on a plane lens, and the two after being placed together by a screw are viewed by reflected light. Rings of color may be seen ranged around the point of contact. The smallest rings are broadest and most brilliant, and each one contains the colors of the spectrum in their order. These are commonly called Newton's rings, because Sir Isaac Newton first investigated their phenomena. This principle of inflection, then, and a modification of the instrument used in producing Newton's rings, are used in the new apparatus for measuring sound. Within a small square box Professor Webster has placed several mirrors and prisms in such a manner that Newton's rings will be projected against a moving sensitive photographic plate. On one side of the box is a globe-shaped resonator, inside of which is a sensitive diaphragm made of a very thin glass plate.

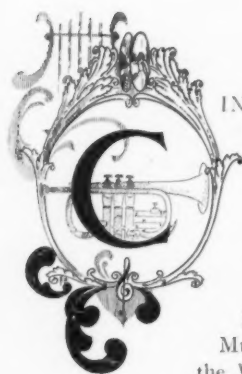
The slightest sound will cause this diaphragm to vibrate. On the inner side of the diaphragm is attached a very small circular mirror weighing a fraction of a gramme. When a sound, however slight, enters the resonator or receiver of the instrument the diaphragm, and consequently the small mirror, vibrate backward and forward, and a small beam of light is sent careening about among the other mirrors and the prisms, and is made finally to resolve itself into a series of colored fringes. These fringes are projected through a series of slits in a screen, until

by the time the light reaches the photographic plate it takes the form of a waving line. This waving line is projected on a screen by means of a lantern, and may be viewed if necessary by a number of persons at once, as during the meeting of the American Association for the Advancement of Science. So, as Professor Webster jocularly remarked, a deaf man might easily distinguish the difference between the sounds, while a blind man could not.

Some surprising results were shown on the screen. Thus the vibrations produced by a tuning fork were shown in the form of very regular waves across the screen. Some vowel sounds projected into the receiver were depicted in a very irregular waving line, showing that it is impossible for any person to hold the voice evenly while pronouncing a letter or word. This is a point for musicians and singers generally to ponder over. A draught in the room produced an effect which resulted in a series of rather irregular curves having a downward trend. Silence manifested itself in a series of very regular fine waving lines. Ability to hear or see silence might occasion some surprise, but the record proved simply that there were sounds in the atmosphere which the human ear could not hear. Lord Rayleigh, after some experimentation, determined that we are capable of hearing sounds of an intensity less than one-millionth of an atmosphere. Some idea of the capabilities of this new instrument may be gained from the fact that the little mirror mentioned above will move backward and forward over even so slight a distance as 1-100,000 of an inch.

Professor Webster's new machine may prove of great scientific value. It has recorded a sound of one six-millionth of an atmosphere at a distance of 20 feet. At 45 feet that same sound, then reduced to one twelve-millionth of an atmosphere, was recorded. On the other hand, the sound of a whistling buoy 7¼ miles away was easily recorded. The pitch of this sound and the distance away were determined by the instrument. And this brings up the question of its utility on vessels. If the sounds made on a vessel could be recorded on other vessels carrying such an apparatus, the probability of a collision would be very much lessened, if the collision itself were not rendered absolutely impossible.

# Cincinnati: Its Music and Musicians.



CINCINNATI takes a very distinguished rank among the musical cities of this country. It is an educational centre for the Middle West.

Its Conservatory of Music, which was the first music school of note established in this city; the College of Music, with its prestige and endowment fund; the School of Singing and Opera, of Signorina Tecla Vigna; the Auditorium School of Music, with its vigor and promise; the Academy of Music, under the supervision of Dr. N. J. Elsenheimer; the Walnut Hills Music School; the Sternberg School of Music; the many private schools conducted by musicians of ability and reputation—all these contribute to what it claims to be as a distributing point for the advantages of a thorough musical education. But in addition to this educational phase, Cincinnati has gradually succeeded in creating for herself a musical atmosphere. The great feeder of musical thought in any city is a permanent orchestra, and Cincinnati is among the very few cities in this country which can lay claim to supporting a permanent orchestra. This orchestra begins now its fourth season, under the training of so competent and distinguished a director as Frank Van der Stucken. Ten afternoon and ten evening concerts are given each season. The classics and the best representatives of the modern schools, including some of the most interesting novelties, are to be found in the programs. The orchestra is composed of sixty men, many of them first-class artists, and all of them well trained and co-operating together for artistic results.

Then there are chamber concerts annually at the College of Music and Conservatory of Music, and sometimes by an individual organization of artists. The great soloists—vocalists and instrumentalists—and the stupendous undertakings in concert and opera coming to this country from Europe cannot afford to pass by Cincinnati in their American tour, and music students have the opportunity of enjoying all the advantages which these attractions bring with them. The singing societies and musical clubs form another important factor in the artistic development and progress of the city. Cincinnati was the birthplace of the German National Saengerfest, which next year will celebrate its golden jubilee and semi-centennial in the city where its cradle stood fifty years ago.

The Liederkrantz and United Singers, under the direction of Louis Ehrgott, numbering altogether some six hundred voices, under constant training, are in strong evidence that the spirit of song is still being cherished and cultivated by the sons of the German Fatherland. But the singing society is not confined to the German population—its noblest representatives been maintained by American energy and enterprise. The Apollo Club under direction of Bush W. Foley, and the Orpheus Club, under the baton and training of Chas. A. Graninger, have reason to be proud of their record, which places them in the front ranks of the great choruses in this country. The Apollo Club is a chorus of mixed voices, and the Orpheus of male voices only. Both each season give a series of concerts, presenting interesting, sometimes novel, choral works, with the best of soloists.

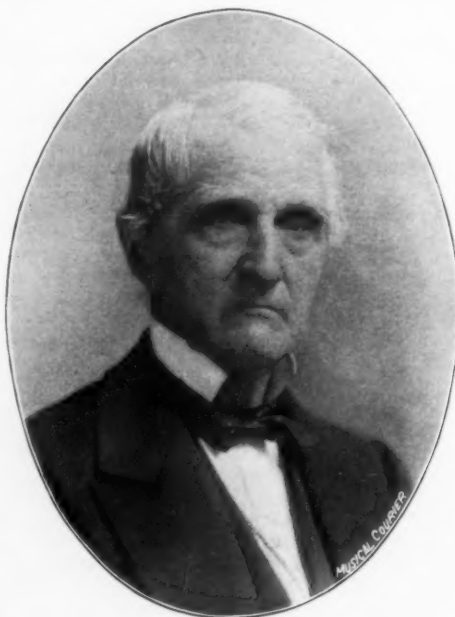
But speaking of clubs, there is not one that deserves more credit for the work it has done for the uplifting and appreciation of good music in Cincinnati than the Ladies' Musical Club. It was from this club that the force emanated which, by dint of indomitable pluck and perseverance, gave to Cincinnati her permanent orchestra. This club punctuates each season by the engagement, for its series of concerts, of the most eminent soloists and organizations that visit this country from abroad. If mere prestige and glory were considered in the history of music in this city, the May Festivals, which are still being upheld by a most vigorous and prosperous organization, would perhaps hold the most conspicuous place. From an educational standpoint, they have trained for the past quarter of a century a permanent chorus of from 400 to 600 voices to an understanding and appreciation of the greatest of choral compositions, besides giving vast audiences the opportunity and pleasure of becoming acquainted with them and hearing them performed with the adjuncts of a well-nigh perfect orchestra and the highest grade soloists. With this birdseye view of what the situation is, the conclusion is easily and fairly reached that Cincinnati has reason to lay claim to the distinction of being one of the most strongly fortified musical cities in the country.

It would be a task not warranted by the space allowed for this treatise to go into the details of the musical history of Cincinnati. And yet it will not be entirely unprofitable to give a few data of the past, in order to be able to gather a more reasonable and comprehensive view of the proportions and completeness and reserve power of her present musical status.

The first record we find of any musical celebration in Cincinnati was that of a patriotic concert, July 4, 1801, given by a "select band" stationed with the troops of the period in Fort Washington. Between the toasts the band played the following musical selections: "The President's March," "French Grenadiers' March," "George Washington's March," "Yankee Doodle," "Guardian Angels," "Rural Felicity," "Soldier's Joy," "Reveille," "Anacreon in Heaven," "Madam, You Know My Trade Is War," "Fair American," "Love in a Village," "Good-night Be Wi' You A'," "Flowers of Edinburgh."

In those days of primitive music, the singing school flourished, which was a means of holding the forces together for the more ambitious efforts of the future. The Harmonical Society, the title given to a brass band, was organized in 1814. In 1819 the first musical organization of note was formed and named the Haydn Society. It was composed of singers from the different societies of the city, and its first conductor was Philabert Ratel, a professional musician of ability, who had removed to Cincinnati from Philadelphia. At this time, too, the first "Musical Club" was established. The Euterpean Society gave a concert in 1823.

In 1824 the Apollonian Society made its appearance for the cultivation of vocal and instrumental music. Its members were Germans, and they furnished the first public music in the annals of the city. At the Lafayette reception, April, 1825, Joseph Tasso, who afterward became widely known as a violin virtuoso, conducted the orchestra. In 1835 he became leader of the orchestra of the Musical Fund Society. The Eclectic Academy of



RUBEN R. SPRINGER.



## THE MUSICAL COURIER.

Music was formed in 1834, its founders being Timothy B. Mason and William F. Colburn.

In 1840 Victor Williams came to the city to succeed Mr. Mason as director of the Academy. He contributed much to the progress of music in these early years by his honest aggressiveness and untiring zeal. He did much for the promotion of music in the public schools, and for over fifty years was the choir leader of the Ninth Street Baptist Church.

The Germania Musical Society—the first symphony orchestra making a tour of the States—visited the city in 1854. Carl Bergmann was the conductor. In 1844 was formed the Handel and Haydn Society, with Timothy B. Mason as conductor. It numbered seventy-five active members. A successor of the Handel and Haydn was the Morris Chapel Singing Society, which held its rehearsals in the chapel on Central avenue, where now stands the Havlin or Star Theatre.

The first German singing society in Cincinnati was formed in the year 1838 by a number of young men, with a view to introducing the chorus singing of four part songs in this city. William Schragg was the first leader. Among its members was Frederick Gerstaecker, the celebrated German traveler and author. The Liedertafel was established in 1846. In 1852 they presented "The Creation," under the direction of Xavier Vincent. Eintracht, another society, was formed in 1849, followed by the Schweizerverein, which was consolidated with the North American Saengerbund at its organization in this city during the same year.

The Liedertafel, the Saengerbund and the Germania united in 1857, to be called the Maennerchor. Carl Barus was chosen its conductor, and in April, 1860, the opera "Czar and Zimmerman" was presented in the hall of the German Institute. Other operatic performances followed in the National Theatre and Pike's Opera House. Andrew Nembach succeeded Mr. Barus in 1864, who became the director of the Orpheus Society. Arthur Mees succeeded Mr. Barus, who removed to Indianapolis, and remained in that capacity until the disbandment of the society in 1885. Other conductors of the Maennerchor were Henry G. Andrés, Philip Walter, W. Grosewith, of Chicago, and Otto Singer, who came to the society in 1873. The Maennerchor and Germania were consolidated in 1883, to form the Cincinnati Music Verein. The "saengerfests" held in Cincinnati were those of 1849, 1851, 1853, 1856, 1870 and 1879.

The Cecilia Society was organized in 1856, and was largely composed of cultivated Germans and Americans, under the direction of F. L. Ritter. He also organized the Philharmonic Society. The latter marks the foundation of the first orchestra of note and prominence in Cincinnati. The Cincinnati Orchestra was organized by the late George Brand and Louis Ballenberg, and they gave symphony concerts in Pike's Opera House, beginning the season 1872-3. The orchestra numbered forty men, with George Brand as conductor and violin soloist, and Mr. Ballenberg as manager. Henry Eich was concertmaster.

Among the symphonies which they presented, some of them several times, were the following: Schubert's B minor (unfinished); Beethoven's No. 2, No. 3 ("Eroica"), No. 4, No. 5, No. 6, No. 7, No. 8; Haydn's No. 13 in G, and No. 6; Mozart's, in C; Mendelssohn's No. 3 (Scotch); Raff's No. 3 ("Im Walde"), No. 5 (the "Leonore") and No. 7, in B ("In the Alps"); Albert's symphony ("Columbus"). After the second concert George Brand resigned the baton and Michael Brand assumed control as conductor, a position which he held for many years.

In 1884 the Cincinnati Orchestra gave a series of summer night concerts at the Bellevue House. In the same year the Philharmonic Orchestra was organized—composed of fifty men, with Michael Brand as conductor and S. E. Jacobsohn concertmaster and violin soloist. John A. Broekhoven was elected conductor the second year, and divided honors with Henry Schradieck. During the third and fourth years the symphony concerts were given by the College of Music Symphony Orchestra, under direction of Mr. Schradieck. When Mr. Schradieck left the College of Music, the symphony concerts were abandoned.

It was about four years ago that, mainly through the efforts of prominent members of the Ladies' Musical Club, the Orchestra Association was formed for the express purpose of establishing and supporting a permanent orchestra. These ladies succeeded in enlisting the sympathies and securing the financial aid of the most prominent and substantial citizens of

the community. And thus it was that in the season of 1894-5 a series of nine symphony concerts was given—under the direction of Frank Van der Stucken, Anton Seidl and Henry Schradieck, each one of these conducting three concerts respectively. Mr. Van der Stucken was secured as the director, under a six years' contract, and required to divide his time and responsibilities between the orchestra and the College of Music. Under Mr. Van der Stucken the orchestra has made rapid progress, compelling recognition among the leading orchestras of the country. It has made a tour of other cities with success, and one of its notable achievements was to furnish the programs for the Indianapolis May Festival twice in succession.

An epitome of its work will be best recognized in the following repertory, given during the past season:

Overture, "Masaniello".....	Auber
Prelude, Choral and Fugue.....	Bach-d'Albert
Suite in D major.....	Bach
Symphony No. 4, in B flat major.....	Beethoven
Overture, "Konig Stephan" (op. 117).....	Beethoven
Symphony No. 2, in D major.....	Beethoven
Overture, "Leonore," No. 3.....	Beethoven
Symphony, "Harold in Italy" (op. 16).....	Berlioz
Symphony No. 1, in C minor (op. 68).....	Brahms
Concerto for Piano, No. 2, in F minor (op. 21).....	Chopin
Etude No. 7 (op. 25).....	Chopin
Overture, "Husitzka," (op. 67).....	Dvořák
Symphonic Poem, "Le Chasseur Maudit,".....	César Franck
Cavatine.....	Paul Gilson
Suite, Scènes de Ballet (op. 52).....	Alex. Glazounow
"In the Hall of the Mountain King," from.....	
"Peer Gynt" Suite.....	Grieg
Carnaval.....	E. Guiraud
Overture, "The Vikings".....	Emil Hartman
Recitative and Aria, from "Semele".....	Händel
Recitative and Aria ("The Seasons").....	Haydn
Symphony in B flat major (No. 12, B. & H. Ed.).....	Haydn
Spanish Symphony for Violin and Orchestra, D minor (op. 21).....	Edouard Lalo
Concerto for Violoncello, in D minor,.....	Edouard Lalo
Rhapsodie, No. 14.....	Liszt
Song, "The Three Gypsies".....	Liszt
"Ophelia," Poem for Orchestra (op. 22),.....	E. A. MacDowell
Aria, "Hans Heiling".....	Marschner
Suite, "Scènes Pittoresques".....	Massenet
Concert Aria ("Unglücksseil").....	Mendelssohn
Recitative and Romance, "L'Etoile du Nord,".....	Meyerbeer
Concerto for Violin, E flat major.....	Mozart
Symphonic Variations (op. 27).....	Jean L. Nicodé
Symphony No. 5, "Leonore".....	Raff
Symphonic Poem No. 4, "La Jeunesse d'Hercule".....	Saint-Saëns
Aria, "Samson et Dalila".....	Saint-Saëns
Symphony in B minor (unfinished).....	Schubert
Song, "Margaret at the Spinning Wheel".....	Schubert
Fantaisie for Piano and Orchestra, in C major ("Wanderer").....	Schubert-Liszt
Symphony No. 2, in C major.....	Schumann
Song, "Spring Night".....	Schumann
Concerto for Violin and Orchestra, No. 8, in A minor.....	Spohr
Song, "Oh, to Love, to Love Again".....	Pier A. Tirindelli
Suite No. 3, in G major (op. 55).....	Tschaikowsky
Symphony No. 5, in E minor (op. 64).....	Tschaikowsky
"Hopák," from "Mazeppa".....	Tschaikowsky
Song, "Night of Spring".....	F. Van der Stucken
Caliban's Pursuit, "The Tempest".....	F. Van der Stucken
Aria, "Tannhäuser" (Act II, Scene I).....	Wagner
Wotan's Farewell and Magic Fire Scene, "Walküre".....	Wagner
Huldigungsmarsch.....	Wagner
Prelude, "Tristan und Isolde".....	Wagner
Prelude, "Die Meistersinger von Nürnberg".....	Wagner
Overture, "Flying Dutchman".....	Wagner
Overture, "Tannhäuser".....	Wagner
Scene and Aria "Der Freischütz".....	Weber

Soloists who have appeared at these concerts: Johanna Gadske, Paul Haase, Josephine S. Jacoby, Jean Gérardy, Pol Plançon, Eugene Ysaye, Mina Betscher, Richard Burmeister, Alexander Siloti, Adolf Hahn, Rose C. Shay.

In giving a brief history of music of Cincinnati there are two names which are prominently connected with its past—the late Reuben R. Springer and Col. George Ward Nichols. Mr. Springer gave the magnificent Music Hall, with its Exposition buildings, to the city of Cincinnati, and provided a liberal endowment fund for the College of Music. Mr. Nichols, after his withdrawal from the May Music Festival Association, devoted all his energy, tact and extraordinary ability to the upbuilding of the College of Music. He was its first president. With a verbal promise from Reuben R. Springer that he would donate \$15,000, he began the erection of the Odeon, which cost very nearly \$74,000. Of this amount Mr. Springer donated about \$60,000.

Under the management of Mr. Nichols three opera festivals were given in Music Hall. They brought together the most famous soloists of the



GEORGE WARD NICHOLS.

## THE MUSICAL COURIER.

world, and were as brilliant successes from the social as from the artistic side. Mr. Nichols established an opera school in connection with the college, under the management and training of Signorina Tecla Vigna. Several of the lighter operas presented in Dexter Hall were the result of this enterprise. Mr. Springer died December 10, 1884, and Colonel Nichols followed him to the great beyond September 15, 1885. Peter Rudolf Neff succeeded Mr. Nichols as president of the College of Music, and under his management it flourished and prospered for more than ten years. After his resignation, Frank Van der Stucken, who had been elected dean of the faculty, took charge of the destinies of the college, the financial management being assumed by a committee of the board of directors. Mr. Van der Stucken has done a great deal toward elevating the standard of art at the college.

The oldest, and at the present time numerically, most flourishing school in Cincinnati is the Conservatory of Music. Its enrollment of pupils during the year approximates one thousand. It was established by its present directress, Miss Clara Baur, in 1867. From the beginning it has been the promoter of the highest art in music. Its students have gone forth to every part of this country and many of them are a living testimony to the high standard of training they have received. A score of the Conservatory's pupils continued their studies abroad and are now asserting their claim to distinction. The conservatory has always cultivated a taste for chamber music and high grade concerts. Each recurring season has been an evidence of this claim.

The influences which produced the May festivals of Cincinnati were at work a long time before they were recognized as leading to a channel of definite results. The direct parent of the May Festival was the German Saengerfest, and back of this was the influence of German born citizens and their love for music and festivity, as well as the capacity of native born Americans to assimilate with them. It was finally the genius of Theodore Thomas that brought about the organic completion of the festival scheme. From the Saengerfest in 1870, when 2,000 singers participated in the choruses, the project of the May Festival had its immediate origin.

Theodore Thomas was at that time asserting himself with the educational influence of his famous orchestra all over the country. It was in 1872 that he came to Cincinnati with his orchestra, and at the suggestion of Mrs. Maria Longworth Nichols, now Mrs. Bellamy Storer, he put himself in co-operation with the preparations for the first May Festival.

The executive committee for the first Cincinnati May Festival was conducted as follows: Geo. Ward Nichols, president; Carl A. G. Adar, vice-president; John Shillito, treasurer; Bellamy Storer, secretary; besides John Church, Jr., George W. Jones and Dave B. Pierson.

A guarantee fund of \$50,000 was secured "for the purpose of elevating the standard of choral and instrumental music, and to bring about harmony of action between the musical societies of this country and especially of the West." Twenty-nine societies participated in the first mass rehearsal, and Prof. Carl Barus was appointed assistant director, but was afterward superseded by Otto Singer. The festival was held on May 6, 7, 8 and 9, 1873.

The original plan, borrowed from the saengerfests, was to devote the last day to an open-air concert and picnic, but rain foiled the scheme, and an afternoon concert in the hall was substituted. The deficit of the first concert was only \$350, which was easily covered by the executive committee from their private purses. The association, having been incorporated, the second festival was given in May, 1875. The chorus in this festival numbered 650 voices, and the orchestra 107 men, with Theodore Thomas as director. The expenses were over \$40,000, and yet there remained a surplus of \$1,500. The impetus given to music by the May festivals induced the late Reuben R. Springer to make the donation of Music Hall, which was solemnly and gloriously dedicated by the next music festival, in 1878.

This festival was given on May 14, 15, 16 and 17. The chorus numbered 700 voices, and the orchestra 106 instruments. The financial success was enormous, the total receipts being \$72,000. The sum of \$32,000 was left in the treasury after settlement. Of this sum \$5,000 was distributed among the participating singing societies and \$15,000 was paid out on the debt of Music Hall organ. The balance was invested in United States bonds for future use.

At the dedication of Music Hall the soloists were the following: Mme. Eugenie Pappenheim, Mrs. E. Aline Osgood, Miss Annie Louise

Cary, Miss Emma Cranch, Charles Adams, Christian Fritsch, Myron W. Whitney, F. Remmert, Sig. G. Tagliapietra, Geo. E. Whiting, organist.

A great festival was the fourth, in 1880, when the principal choral works and soloists were as follows:

Cantata, "A Stronghold Sure".....	Bach
"Missa Solennis," (op. 123).....	Beethoven
Symphony No. 5 (op. 67).....	Beethoven
Prize composition—Scenes from Longfellow's "Golden Legend".....	Dudley Buck
Jubilate .....	Händel
Coronation Anthem, "Zadok, the Priest".....	Händel
Symphony, C major.....	Mozart
Symphony No. 4 (op. 120).....	Schumann

Soloists, Miss Amy Sherwin, Miss Annie B. Norton, Miss Annie Louise Cary, Miss Emma Cranch, Sig. Italo Campanini, Fred. Harvey, Myron W. Whitney, J. F. Rudolphson, Geo. E. Whiting, organist.

Col. Geo. Ward Nichols was the first president of the board of directors of the May Festival Association, and he was succeeded by Edmund H. Pendleton. After the latter's resignation Wm. N. Hobart was elected president, and he has held the position with rare ability, tact and energy ever since. From the beginning the May festivals have upheld a high standard and it has been preserved and increased up to the present time. Their educational value has been and is still far reaching. They have secured for Cincinnati not only a national but an international reputation of which no other city in the Union can boast.

Even a sketch of the musical development of Cincinnati would not be complete without paying some attention to its musical clubs. The Apollo Club was organized January 3, 1883, with a charter membership of twenty-two. The members were:

### Tenors.

J. B. Ash,  
David Davis,  
H. De Camp,  
J. F. Dunnie,  
J. Edwards,  
C. F. Hunting,  
Julius Pratt,  
C. Robinson,  
E. J. Webber,  
Joseph Wilby.

### Basses.

D. W. Comington,  
J. D. Cooper,  
Charles S. Davis,  
W. L. Dudley,  
Edward Ernst,  
George B. Jennings,  
Chapman Johnson,  
Albert F. Maish,  
A. B. Meuir,  
E. H. Pendleton, Jr.,  
R. B. Paige,  
J. T. Stewart.

Officers were elected as follows: B. W. Foley, director; Elliott H. Pendleton, Jr., president; J. T. Stewart, vice-president; Joseph Wilby, secretary and treasurer; Geo. B. Jennings, librarian. Their concerts from the beginning up to the present time have steadily preserved a high standard. Many standard chorus works of trying difficulty have been given with success.

The Orpheus Club, composed of some seventy male voices, was organized January 20, 1893. Chas. A. Graninger has been its director since the beginning. Its work has been one of steady progress and high ideals have been realized. The club has brought to the city many of the famous soloists in the country.

The first season of the Ladies' Musical Club was that of 1891-2. No particular plan of concerts was followed. The active members were divided into four sections, each, in turn, giving miscellaneous programs. The first regular meeting was held at the studio of Misses Cora and Fanny Stone, in Mr. Krell's piano rooms, October 31, 1891, twenty-six members being present. Three foreign artist concerts were given during the first season. Mrs. Fanny Bloomfield-Zeissler was engaged for the first, which took place December 26, 1891, at the Literary Club rooms. The Bendix String Quartet—Mrs. Chatfield assisting—gave the second at College Hall, March 12, 1892, and Mr. and Mrs. Georg Henschel were secured for the closing concert of the season, and sang before a large and enthusiastic audience at Pike's Opera House, May 11, 1892.

The first officers of the club were as follows: Miss Helen M. Sparmann, president; Miss F. M. Stone, first vice-president; Mrs. Chapman Johnson, second vice-president; Miss Cora Stone, secretary; Miss Lillian Arkell, assistant secretary; Miss Amy Kofler, treasurer.

The second season (1892-93) opened November 12, 1892, in Lincoln Hall, twenty-four active members and eighty-three associates present. Later



WILLIAM N. HOBART,  
President May Festival Association.



## THE MUSICAL COURIER.

in the season the number of associate members reached 152. During the season the Boston Symphony Orchestra, Arthur Nikisch, conductor, gave a concert in Music Hall, under the auspices of the club.

During the third season (1893-4) Miss Roedter officiated in place of Miss Sparmann—absent in Europe. This season was an important one to the musical interests of the city in general. The Cincinnati Orchestra Association was organized in 1894 by the ladies of the Musical Club, with a view to establishing a permanent orchestra. For the season 1894-5 the officers were elected as follows: Miss Emma L. Roedter, president; Mrs. Corinne

Moore-Lawson, first vice-president; Miss Fanny Stone, second vice-president; Mrs. Wm. H. Taft, secretary; Miss Helen Hinkle, assistant secretary; Mrs. A. H. Chatfield, treasurer.

Among the soloists for this season were Miss Marie Louise Bailey, Miss Maud Powell, Mr. Plunket Greene and the Kneisel String Quartet. The soloists for the fifth season, 1895-6 were Mme. Fannie Bloomfield-Zeisler, Lillian Blauvelt, José Maren and the Spiering String Quartet. During the sixth season there appeared F. Frangçon-Davies, Martinus Sieveking and the Spiering String Quartet. The last season was equally successful.



MUSIC HALL, CINCINNATI.

## Frank Van der Stucken.

**F**RANK VAN DER STUCKEN is the first permanent conductor of the Cincinnati Orchestra and is a Texan by birth. At the age of eight years, in 1866, he was taken by his parents to Antwerp, where he studied under Peter Benoit.

Here he wrote several pieces of music that were successfully performed. A "Gloria," a "Te Deum" and other things of his were played in the churches, and a ballet received flattering approval on its presentation in the Royal Theatre.

In 1876 Mr. Van der Stucken was in Leipsic, where he enjoyed the assistance of Carl Reinecke, Eduard Grieg and Dr. Herman Langer. Here appeared his opus 2 to opus 5, which Grieg highly complimented.

In the succeeding years he traveled through Austria, Italy, Switzerland and France, his "Vlasda" finally being given in Paris. In 1881 he was Kapellmeister at the Bres-

lau Stadt Theatu, for which he had composed music to Shakespeare's "Tempest." Two years later he was in Weimar, giving concerts of his own compositions under the protection of Franz Liszt, and upon recommendation of Max Bruch he was tendered and accepted the musical direction of the Arion Society of New York. In this office he succeeded the late Dr. Leopold Damrosch in 1884. There he remained until three years ago when he resigned his position to accept the conductorship of the Cincinnati Symphony Orchestra, and to take charge of the College of Music.

Mr. Van der Stucken was at the head of the Novelty concerts in Steinway Hall, in New York, 1884-85; the Symphony concerts in Chickering Hall, 1886-87; the American concerts, 1887-88; the Festival of the Music Teachers' National Association, in Indianapolis, in 1887; concert of his own compositions at the Philharmonie, in

Berlin, in 1887; American concert at the Trocadero during the Paris Exposition in 1889, for which service he was made an officer of the Academy by the faculty; festival in the Metropolitan Opera House, New York, in 1889; the sixteenth National German Saengerfest at Newark, 1891, and the Indianapolis May Festival, 1897 and 1898.

The influence of Benoit on Mr. Van der Stucken as a composer is marked, but it has not deprived him of a genial individuality. At the College of Music his institution of reforms has been most beneficial. He has made the methods and systems of teaching valuable. As a conductor of the Symphony Orchestra he has proved to be an unqualified success.

His energy is simply wonderful and it would be difficult to find another conductor able to accomplish so much with the material in so short a time. Mr. Van der Stucken is a potent factor in the musical history of America.



### WHERE SHALL I STUDY MUSIC?

IN the order of time the art of music appears to have been the earliest of all the fine arts, and it has been longer in reaching its maturity. This may be due to the fact that music is not the same among all nations. Climate, customs, habits, a certain degree of refinement or of civilization, all have their impress upon melodic thought and character. A study of the history of music, its development and influence, is ever an interesting one, and in looking over the whole field of musical activity in the United States today the observer is compelled to recognize the great influence of the music schools. A knowledge of music is now considered a component part of general education, and while an elementary knowledge may be had in the public schools and seminaries, it is to the larger institutions of exclusive training in the art that students must apply that their talents may be properly and thoroughly developed.

In contemplating a musical education the serious and conscientious student should consider the selection of a school as the paramount question first to be settled. In making a decision, however, there are some vital points which should be carefully estimated. The institutions which furnish the best instruction are those whose influence reach beyond the limits of selfish or individual consideration. Educational advantages in any art or science should not for a moment be measured by the limited possibilities of individual influence. Especially is this true in the acquirement of practical knowledge in the divine art of music. No mistake can well be afforded here by the student. In the Old World many institutions enjoy a subsidy from the government, thus giving assurance at once of stability and character of the highest order. In this country there are no institutions of musical training which have the absolute protection and patronage of the nation or state, but there is at least one institution whose organization and plan of education are of a unique mold which provides unselfishly for the welfare of its students. That institution is the College of Music of Cincinnati, a corporation under the laws of Ohio, founded and endowed by Reuben R. Springer, and under the management of a board of trustees comprising reputable and representative citizens of Cincinnati.

For twenty years the College of Music of Cincinnati has been foremost as a national school in developing American musical talent, and its students—numbering many thousands—have been drawn from nearly every State in the Union. It is not a school conducted for profit, and its stockholders participate in no dividends. Its underlying principles are eleemosynary, and its entire income is devoted to better equipment and enlarged resources for the benefit of students in the art of music and collateral branches, such as dramatic action, modern languages and elocution.

Its faculty embraces eminent teachers and executants, who have achieved distinction in each capacity. Its curriculum is thorough and comprehensive. There are two departments—the general music school and the academic department. In the latter alone are honors awarded. A diploma from the College of Music of Cincinnati is a passport to the entire musical world. Many graduates have achieved distinction and wealth on the operatic, concert and dramatic stage, and as teachers their services are in constant demand by the leading schools of the country. It is believed that no other college, conservatory, or school of music is so thoroughly equipped for surrounding the pupil with natural influences, free advantages, and an absorbing musical atmosphere. Considering the manifold advantages, the cost of tuition is less than that of any other

institution. For its definite resources and facilities the reader is referred to the catalogue (mailed upon application), a careful perusal of which will aid in answering the question here used as a heading.

Cincinnati maintains a very high reputation as one of the leading music centres, and with the numerous concerts given by the Cincinnati College, the series of interesting symphony concerts under the direction of Mr. Frank Van der Stucken, the biennial festivals in the month of May, the opera season, and the concerts of the scores of visiting artists, the most enthusiastic of students would hardly crave more, and would make no mistake in seeking the environs of such influences, where everything is conducive to the uplifting of the art.

### WINTHROP S. STERLING.

WINTHROP S. STERLING was born in Cincinnati in 1859. He manifested a love for music when he was hardly five years old, his favorite pastime being to sit at the piano, singing and playing and improvising. His talent attracted the attention of Werner-Steinberger (a pupil of Chopin), under whom he commenced his studies. At the age of thirteen Mr. Sterling was organist of one



FRANK VAN DER STUCKEN.

of the leading churches in Cincinnati; at eighteen he entered the College of Music, pursuing his studies in organ and composition under Geo. E. Whiting. During the following years he occupied prominent organ positions and was director of several choral societies.

Graduating with gold medal honors he was offered the position of successor to Mr. Whiting in 1883, when the latter left that institution for Boston, but he preferred to go abroad to continue his studies. The same year he entered the Conservatory of Leipzig, studying piano under Zwintzcher, composition and orchestration under Jadasohn and Dr. Reinecke, and outside the conservatory the two latter branches under Hoffmann, the composer, and voice under Frau Unger-Haupt, the celebrated Wagner singer. With her and her husband, Herr George Unger, the original Siegfried, he made a concert tour through Southern Germany. At the close of his course at the conservatory he conducted an orchestral overture of his own at one of the concerts. He also studied in Berlin and Dresden. From Leipzig he went to London, where he continued his organ work under Dr. E. H. T. Turpin, the celebrated English organist, and held the position of organist of the

Western London Tabernacle, where, as well as elsewhere, he gave numerous recitals. With Emil Behnke he pursued a thorough course in voice training, vocal physiology, and under Wm. Shakespere oratorio and ballad work.

In 1887 he returned to Cincinnati, having refused a flattering offer from Mr. Turpin, as he preferred to accept the position in the College of Music of Cincinnati as head of the organ department and teacher of voice and composition.

During the past eight years in the college, his time has been more than filled with concert work, and the teaching of his large class of pupils.

He is now vice-dean of the College of Music of Cincinnati; his untiring zeal and wise management in this, his alma mater, is doing much to uplift and advance this beneficent institution at an interesting epoch in its history.

### ALBINO GORNO.

AMONG the artists of the faculty of the College of Music no one stands any higher or is better known than Albino Gorno. During the vacation months he spent a very enjoyable time with his wife in Italy, and he returned to his professional work with renewed spirits and improved health. As a musician, composer and virtuoso

he takes high rank. Signor Gorno was born March 10, 1859, at Casalmorano, in the province of Cremona, Italy, and comes of a musical family. He began his regular music lessons under his father when but five years old and studied piano, organ and harmony. Later he was sent to the Conservatory of Milan, when he soon became recognized as a student of great promise, and at his graduation carried away three diplomas and three gold medals for proficiency in piano, organ playing and composition.

In 1881, at Milan's musical exposition, Signor Gorno won the prize medal in composition. On the committee of examiners were Boito, Bazzini, Ponchielli and others. The exposition was under the auspices of Queen Margherita, from whom the musician had the special distinction of receiving the prize medal in public. The same year Madame Adeline Patti applied to the conservatory for a pianist and accompanist to tour with her through the United States. Signor Gorno was at once unanimously proposed by the professors and best music critics of Milan.

After a five months' tour with Madame Patti he was engaged by the College of Music of Cincinnati, where he ever since has occupied the position of principal of the piano department. There is something not only in the playing, but in the personality of Signor Gorno which is so thoroughly musical that one may liken it to the delicate sensitiveness of a Cremona violin. As by some mysterious magnetism all the pupils in whom the pure silver of talent exists in the largest percentage are attracted to him, and consequently the union of talent with efficient teaching produces the happiest results, and the Gorno pupils are conspicuous for the power of eliciting music from the piano. Mr. Gorno is also known as a composer of high rank. He made his debut as a pianist in Cincinnati in 1882, with remarkable success, which he steadily maintains.

To an intellectual and sympathetic conception he adds a fluent and brilliant technic, and his performance has on all occasions evoked the most admiring criticism. Signor Gorno's versatility is rare, and the esteem in which he is held in the city of his adoption, which is of the highest order, is only in proportion to his superior merits.

### LINO MATTIOLI.

LINO MATTIOLI, one of the most successful voice and cello teachers of the College of Music, of Cincinnati, was born in Parma, Italy, August 23, 1853.

At the age of fourteen he was sent to the Royal Conservatory of Music of that city, and being endowed with great musical talent went through the regular eight years course in three years, and was graduated with high honors and four medals.

At the age of seventeen he began to travel as a 'cellist, giving concerts with great success. He was also con-



## THE MUSICAL COURIER.

nected with the principal orchestras of Milan, Rome, Florence, Venice, Bologna, Trieste and many others.

By the best musical authority he is held as one of the



W. S. STERLING.

best soloist and quartet players of the day, being not only a master of his instrument but a thorough musician.

Fourteen years ago he came to this country and was engaged as a voice and cello teacher by the late Colonel Nichols, founder of the College of Music.

He has made a specialty of voice training and is considered one of the best vocal teachers in the country, his method being based on natural laws, viz., control of the breath (expiration), freedom of the throat and correct placing of voice in the resonant cavities, as one would feel as if the voice floated in the mouth. He has taught hundreds of pupils who sing and teach all over the country, and who have made an enviable reputation for him and the institution to which he belongs.

His cello pupils are also very talented, and three years ago, when W. Ebann (one of the post-graduates of his class) went to Berlin to enter the High School there, he was highly complimented by Mr. Hausmann on his former teacher's training. Mr. Mattioli has also composed many pretty songs, cello solos, piano numbers and a gavotte and minuet for string quartet.

### ROMEO GORNO.

ONE of the most painstaking and conscientious pianists at the College of Music, of Cincinnati, is Signor Romeo Gorno, who has every reason to flatter himself on the results of his teaching in the piano department of that school. He has highly classical taste and good musi-



ALBINO GORNO.

cal judgment, perseverance, and is an indefatigable worker. With him there is no standstill, but the word is progress.

He was born in Cremona, Italy, and has inherited that warm, soulful personality for which his countrymen are noted and which manifests itself in all his work, but when occasion requires it he seems possessed of an almost incredible amount of fire and brilliancy. He shines in all styles of compositions, which is sufficient evidence of his versatility. He has been before the public several years as a pianist, and his efforts have always struck a responsive chord in the hearts of his auditors, who evidenced their pleasure by storms of applause.

He is equally noted as a violinist, possessing warmth of interpretation and individuality.

Romeo Gorno's task as a violin and piano soloist was certainly in the nature of a musical undertaking. It proved him to be one of the most versatile artists ever connected with the Cincinnati College of Music faculty. In his performance of his violin solos he displayed a broad, rich, musical tone and command of sentiment that borders on the poetic. His piano solos were the Chopin Nocturne in F, "Eroticon," Jensen and two Schumann fantasies. The last of these was given a robust execution, yet tempered by the vein of tender romantic thought. In the contrasts of light and shade, in making the differences of impulses and emotions, Mr. Gorno was particularly fortunate.—Cincinnati Enquirer.

Signor Gorno's interpretation of the old and modern works of the Italian school was entirely consistent and intelligent. His nature evidently responded to the emotional, highly colored writings of his warm countrymen. His touch was musical and his phrasing broad and impressive.—Detroit Tribune.

As a pianist, Signor Romeo Gorno possesses a high degree of merit, manifested both in compositions requiring energy and in those of a soulful character. He shone as a Schumann player. The "Warum" was taken with a



LINO MATTIOLI.

sufficient roundness of melody, and he made of it enough without overdoing it. The "Aufschwung" he played with a surprising degree of fire.—J. S. Van Cleave.

Signor Gorno played with grace, stateliness and artistic delineation a mazurka by Chopin and a Rubinstein waltz.—Cincinnati Enquirer.

### A. J. GANTVOORT.

AS a member of the faculty of the College of Music of Cincinnati, and an instructor at large in the art of music, Arnold J. Gantvoort fills an unique and enviable position. His birthplace was Amsterdam, Netherlands, December 6, 1857, where he received a thorough collegiate education, pursuing at the same time the systematic study of music under different masters.

After extended travel through Central Europe he came to the United States in the summer of 1876 and settled in the college town of Lebanon, Ohio, where he studied English in the National Normal School. Later he accepted a position as teacher of music in the Bowling Green (Ky.) Female College, where he remained for several years. He next accepted a position as musical director of the Conservatory of Music at Oxford, Ohio. It was while filling this position that Mr. Gantvoort realized that the important field of public school musical education was occupied by but few musicians capable of accomplishing desired results which he foresaw.

He resolved to devote his energies in this direction, believing that in this way he would be still more useful to the musical life by training children from the very beginning of their school life. He therefore accepted in 1889 a position as supervisor of music in the public schools of

Piqua, Ohio, where his work made him prominent in educational circles beyond the limits of the State. In 1894, with an appreciation of his ability, the College of Music



ROMEO GORNO.

of Cincinnati was perhaps the first institution in the country to establish a department for the thorough training of public school music teachers, and promptly called Mr. Gantvoort to take charge. The department has proved a success, and a number of pupils are now filling important positions.

In addition to this work in the College of Music, however, Mr. Gantvoort is the instructor of the elementary (sight-reading) classes, the value of which work Frank Van der Stucken, as dean, holds in high estimation. Mr. Gantvoort is a hard student, and will again this year deliver another series of musical history lectures to students. He will also conduct for the third year the graded popular music classes, established under the auspices of the College of Music for the purpose of teaching the masses sight-singing, and giving other rudimentary instruction in the art to many people who, by reason of their daily vocation, are deprived of any other opportunity to gratify the ambition to learn. It may be said that the success of these classes is largely due to the personal magnetism of the teacher in charge.

Mr. Gantvoort has also written and published much in the field of music. In addition to his own graded "Model Music Course," used in popular class work, he has, with his co-laborer, John A. Broekhoven, published a series of music readers for public school children embodying a complete system of musical education so far as it is practicable in these schools. These books are models of their kind, and have opened a new era in public school music.



A. J. GANTVOORT.

They are based upon solid pedagogical as well as musical principles, and in their arrangement keep pace with the natural growth of the child mind. Beside this work and

## THE MUSICAL COURIER.

his regular duties, he was president of the Ohio Music Teachers' Association from 1891 to 1894, and his re-election twice to the same office in succession proved his value there and the estimation in which he is held by his colleagues.

Mr. Gantvoort is deservedly held in the highest esteem, and the value of his services to music has once more been recognized by his selection as president of the National Music Teachers' Association at the annual meeting held in New York city last summer, and which is to be held in Cincinnati in 1899. Mr. Gantvoort is already exerting himself to make the meeting under his guidance one of the most important in the history of the organization, and if success is measured in this by the standard of achievement in other work which he has undertaken, the musicians of this country may congratulate themselves in advance.

### ERNEST W. HALE.

**A**MONG the members of the present faculty of the College of Music there is one who distinctly belongs to the class of the rising younger generation. Ernest W. Hale, of the piano department, was born at Wilmington, Ohio. He belongs to one of the best families of Clinton County. He has always resided in Ohio, and his musical instruction was entirely received in Cincinnati. He early exhibited an unusually strong inclination for music.

His first lessons on the piano were received from a local teacher, Miss O. A. Abell. When about fifteen years old he studied for a short time in Cincinnati with the well-known teachers, Armin W. Doerner and Henry G. Andres. About that time he was also organist of the M. E.



ERNEST W. HALE.

Church at Wilmington, Ohio, and was much sought after in the musical events of the town. In 1891 he entered the College of Music, and was recognized as a scholar of great promise. He became a pupil in Signor Albino Gorno's department, studying piano with Romeo Gorno, organ with Prof. Sterling, harmony and theory with Miss Dickersheid and Dr. Elsenheimer.

In the year 1893 he was given a certificate from the college. In 1894 he won the Springer gold medal prize. In 1895, after a short sojourn in California, with renewed health and full of ambition, he resumed his studies in the College of Music, graduating the same year from Signor Gorno's class, and it was said he was "the most advanced performer among the graduates and a pianist of marked ability." While in California Mr. Hale assisted in several musicales, playing to delighted audiences. In 1896 he assisted in a concert held at Wheeling, W. Va.

Aside from playing in these two States and in local towns, Mr. Hale has never appeared to any but a Cincinnati audience. In 1894 Mr. Hale began teaching in the College of Music, and at present is one of the youngest members of the faculty of that institution. Mr. Hale has persistently refused many offers to concertize with prominent musical associations, but prefers to devote his time to self-improvement in the "divine art" and to teaching. His ability and success as a conscientious teacher are proved by a large number of pupils, both in this city and elsewhere.

The third and last faculty concert of the College of Music last night in the Odeon was in the line of dignity and excellence that characterized the preceding ones, and proved conclusively the high art endeavor of the institution under the direction and management of Frank Van der Stucken. The pianist of the evening was Ernest W.

Hale, and right well did he assert his artistic capacity. Since he was heard last he has not only developed technically, but on the poetic side as well. He combines a



FREDERICK J. HOFFMANN.

good deal of strength with delicacy in his style of playing, which betokens the thinking, intelligent, maturing musician.—Cincinnati Enquirer.

Ernest W. Hale, the pianist, is a young man, talented and endowed with that iron tenacity and persistence which, if properly applied in the right direction, invariably leads to success.—Cincinnati Commercial Tribune.

### FREDERICK J. HOFFMANN.

**T**HE youngest member of the College of Music faculty is at the same time one of its most talented and one of the most promising musicians in the city. Few of the younger musicians of this country can boast of as much talent.

Talent of a very pronounced type seems to have come to Frederick Hoffmann from the days of his infancy. He was not four years old when he had already become more or less familiar with the classics of piano literature. His father, Frederick Hoffmann, Sr., one of the ablest instructors in the city, gave him his first piano lessons. At the age of seven he played difficult and classic sonatas, having already acquired a remarkable proficiency. Subsequently he entered the College of Music, and devoted himself with serious endeavor and enthusiasm to his studies. His instructors were Romeo Gorno and afterwards Albino Gorno.

Under both of these he made astounding progress, ac-



GEORG KRUEGER.

quiring from the latter all those finer touches and graces which now distinguish his playing. He developed not only his extraordinary talent, but the genius of hard work, with-

out which talent, even of the highest order, becomes nugatory. Mr. Hoffmann graduated with the highest honors at the College of Music in 1896, and was awarded the Springer gold medal in 1895. He received a certificate in the theory of music in 1896 and the post-graduation medallion in 1898.

During his post-graduation course his progress was worthy of record, and when at the end of that time he appeared in public concert, his playing made the impression of that of a matured artist. There was an exceptional delicacy to his touch, finish to his execution, and poetry in his interpretation.

Mr. Hoffmann has already acquired an extensive repertory, and mastered it to a high degree of perfection. His services on the concert stage are already much in demand. Mr. Hoffmann is also an organist of ability, and has presided over the organ at the First Baptist Church, Wesley avenue, for the past two or three years. There is a great future for Mr. Hoffmann, and his star is in the ascendant.

### GEORG KRUEGER.

**G**EORG KRUEGER, the subject of this sketch, is a native of Lübeck, in North Germany, a city of very considerable historic importance, and like many German cities, has a local interest in the art of music which encourages native talent. He is a man of liberal education, having graduated at the Chatharineum of Lübeck, and a gentleman of courtly manners, in high social rank.

Mr. Krueger's first lessons on the piano were secured from the court capellmeister of Prince Sondershausen,



THEODOR BOHLMANN.

Gottfried Herrmann, and the Cathedral organist of the city, Herrman Ley, gave him his first instruction in theory. Later he continued his studies with the gifted musician, composer and teacher, Professor Herman Genss, honorary member of the University of Bologna.

Having reached the High School of Music at Berlin, his studies took a wider range, embracing piano, voice culture, composition and musical history under the most celebrated specialists of that noted musical capital. In piano he had instruction from the court pianist to the German Emperor, Prof. Heinrich Barth; in composition from Prof. Waldemar Bargiel, and in voice he had Felix Schmidt and Max Stange, well-known specialists.

In musical history he had the noted Philip Spitta, whose biography of J. S. Bach is a monument of learning. At the Austrian capital he further pursued the study of the piano, under the Russian master, Theodor Leschetizky. Leschetizky is famous for the romantic emotional fervor of his style as Barth for classic solidity and masculine firmness of his interpretations, so that Mr. Krueger has received the benefit of a well-rounded pianistic training.

Mr. Krueger appeared frequently in concerts at Berlin and afterward made an important concert tour through Russia, where he was received with the highest favor; later also in Germany, Austria and Sweden, receiving everywhere the noblest encomiums of the art critics in the leading cities of Europe.

While en tour Mr. Krueger was received in the most exclusive circles of society, and bore away with him distinguished marks of favor from persons of rank, learning and skill, which will be found among his testimonials. Among his personal friends he numbered Koschat, the well-known



composer; Prof. Tieman, head of the chemical department of the Berlin University; Paderewski and Max Alvary.

Mr. Krueger, for several years past, has been one of the most valued members of the piano faculty of the Conservatory of Music. He has had most exceptional success with his pupils. As a virtuoso pianist he takes conspicuous rank among the musicians of the present day. Madame Boy-Ed says, in the *Lübeck Eisenbahn Zeitung*, October 25, 1892:

"Mr. Krueger is a gifted musician, who cherishes a high ideal of artistic endeavor, whom technic serves as a means to an end, and who with soulfulness and intelligence buries himself in his task.

"The principal features of his playing are a soft and pleasant touch, a smooth, glittering technic, and a subtle and thoroughly intelligent use of the pedal, whereby both harmony and melody stand out tunelessly, yet with admirable clearness. The passionate and glowing *Nachtstück* by Schumann as well as the B flat minor *Nocturne* of Chopin, in which is every emotion, from sorrow to ecstasy, were excellently delivered by the young pianist."

Joachim Andersen, the director of the Philharmonic Orchestra in Copenhagen, conceived the highest admiration for Mr. Krueger's musicianship, and having invited him to play a concerto at the North German Exposition, said: "He is one of the most genial, sure and emotional of pianists."

### THEODOR BOHLMANN.

THEODOR HEINRICH FRIEDRICH BOHLMANN was born in Osterwick, in the Hartz Mountains, Germany, on June 23, 1865. His childhood, however, was passed entirely in Berlin, where he began to study the piano at the age of seven. From the beginning the young student showed musical talent of an unusual order, but his father, a distinguished jurist, strongly objected to his adopting music as a profession. His talent and determination, however, triumphed over parental objections, and he continued his studies under the direction, at different periods, of four famous teachers — Zwintscher, Barth, Moszkowski and Klindworth. It is for Klindworth in particular that Mr. Bohlmann expresses the deepest admiration and gratitude. The young virtuoso made his professional debut in Germany, and after a series of brilliant successes in his native land he resolved to settle permanently in America, where he felt there was a particular artistic opening for his unusual musical gifts. He had not gauged his chances falsely, and shortly after his arrival in this country he was appointed to a lucrative and important position in the famous Cincinnati Conservatory, Miss Clara Baur, directress. There he has lived and worked with indefatigable zeal and pronounced success since September, 1890.

Though a born German, Mr. Bohlmann has not contented himself, as have many foreigners, with mastering merely the necessary facilities of the English tongue. On the contrary, he speaks English with such fluency and perfection that he is able to lecture successfully and interestingly on music, and often makes valuable contributions to current musical literature.

Theodor Bohlmann stands to-day a young man and an artist upon whom the most illustrious musicians of their day have set their seal of sincere, admiring approval. Klindworth, his revered master, declared that in the wide range of his experience he had never known a young musician to make such rapid artistic advance; Bülow, after hearing him play the D minor concerto of Rubinstein with the Berlin Philharmonic Orchestra, said to him: "Of all the younger generation of pianists, you possess the highest intelligence;" and from d'Albert and the great com-

poser Tchaikowsky he received the most unqualified encouragement.

That these European authorities had not bestowed too much praise upon Mr. Bohlmann's talent and ability, was perhaps never shown more clearly than upon the occasion of his debut with the Cincinnati Symphony Orchestra on January 1, 1897, when he performed Liszt's E flat concerto under Frank Van der Stucken's direction of the orchestra.

Mr. Bohlmann also has made a national reputation as an editor and reviser of standard musical works. Among these are his famous edition of fifty-two Selected Studies from op. 16, 45, 46 and 47, by Stephen Heller, and his "Album of Modern Sonatinas." Mr. Bohlmann has concentrated with the greatest success in Chicago with the Theodore Thomas Orchestra, under Max Bendix's leadership, in Detroit, in Louisville, Xenia and other cities.

### THE CINCINNATI CONSERVATORY OF MUSIC.

MISS CLARA BAUR, DIRECTRESS.

ESTABLISHED 1867.

THE devotees of art are a blessing to any country. The reality of soul power in the artist is so intense that it usually takes on some intense form of expression, and so impresses the whole vicinage with its æsthetic flavor. Nothing in biographical history can be more interesting than to trace the evolution of such power in a community.



CINCINNATI CONSERVATORY OF MUSIC.

Miss Clara Baur was from the earliest consciousness devoted to music, and its whole expression has been one majestic chant, sweeping the entire register of the human experience of pleasure and pain, hope and realization, effort and success. One of the great musical philosophers compared the range of the human voice to the evolution of the human nature, and thus accounted for its variety and possibilities. It is certain that the range of incidents and masteries in Miss Baur's life has voiced the passions of an artistic soul in fathomless possibilities. If the artistic drama of a most busy life indexes fairly the character of her being, it is truly great.

Her deep religious principles have sustained her sublime purpose through some of the most trying ordeals and sufferings. She always ascribes her triumphs over difficulties and her success in the musical enterprise of her life to the divine providence of God. To her the Heavenly Father is a daily benefactor and constant helper.

The Cincinnati Conservatory of Music was founded by Miss Clara Baur, its successful directress, in the winter of 1867. And this was the first musical school of this now famed musical city. "She was the first," says the Cincinnati Commercial, "to awaken interest in the broad and

thorough culture of this great, refining art; the first to inculcate the necessity for instruction in the science as well as the art of music; the first to create a local *esprit du corps*, and to conceive the distinction of Cincinnati in musical taste."

Prior to this date Cincinnati had entertained within her gates a number of independent teachers, some of whom were artists of eminent skill, but necessarily limited influence, because confined to private teaching for only the few.

Foremost among these musicians stood a dramatic singer of rare powers, a teacher unsurpassed at that time in America, Mme. Caroline Rive, mother of the famous pianist Mme. Julie Rive-King. By Madame Rive Miss Baur was first instructed in the vocal art, having from earliest childhood studied the piano in Germany. And now the keynote of her being was struck. Voice was ever after her greatest instrument of power.

After her course with Madame Rive she went to Germany and studied with the celebrated Dr. Sigmund Lebert and Dr. Louis Stark and other noted singers of the Stuttgart Conservatory, then under direction of the late Professor D. Faust.

There she prepared most thoroughly and devotedly for her life work, studying the practical methods as well as the art, for the purpose of establishing in America a conservatory of music which should offer to the people of the West all the advantages of her Alma Mater. And her plans and purposes proved to be well grounded. To give breadth of scheme to her skill she studied the vocal art also with several private teachers, who were singers in various European courts. As all beginnings are difficult, the establishment of a conservatory of music was no exception. The thought of the far-reaching influence which

emanates only from a school awakened in Miss Baur's mind ambitious aspirations for the success of the enterprise. Perceiving the rich promise, in the absence of any organized scientific effort for the art of music in Cincinnati, she determined to settle there with her well matured project, despite the fact that wealthy and influential friends urged her to establish an institution of musical learning in New York city. The success of the movement has corroborated her judgment. A number of the best citizens enrolled as students in order to give support to the enterprise. Others entered their sons and daughters at the very outset. Naturally the new departure was not received without prejudice. But the directress' constant aim to select the very best talent for her faculty could not fail to win.

The fine development of students was duly recognized at home and abroad, and the career of the conservatory was established. Eminent artists offered words of commendation in the highest terms, among them the late Anton Rubinstein when on his concert tour in America; also the late Therese Tietjens, one of the greatest dramatic singers of all times, after hearing one of Miss Baur's pupils, pronounced the method and the execution of the expression perfect.

The impresario Col. J. H. Mapleson, of London, England, writes:

"It is no longer necessary for students who desire to secure a high position in oratorio, concert or opera to go abroad. I shall send scholars who ask my advice to Miss Clara Baur."

Her vocal method is that of the old Italian school, with those alterations and improvements which science and experience have made expedient. Her vocal students have distinguished themselves both in this country and abroad. The conservatory has grown and spread until students matriculate from nearly all the States of the Union.

Not only has Miss Baur directed all the departments of the conservatory, which include every phase of culture en-

## THE MUSICAL COURIER.

tering into a thorough preparation for musical life, but she has from the beginning been the head of the vocal department, giving personal instruction to scores of advanced students in those finishing details which are necessary for appearance before the audience or for imparting skill to others. This careful supervision has built up the very laudable interest in the vocal environments of the institution.

Vocal culture is to Miss Baur the most sacred branch of the divine art. From the first step in the training of the vocal organs she observes through the entire course with conscientious care the principles of preservation, which wield their valuable influence alike over the voice and the general health.

The piano department is also one of the most brilliantly appointed in the conservatory; and a long array of gifted students owe to it the discipline which has given to them in solo and ensemble work assured in eminence both in the professional and amateur world, and some have made reputations in Europe. Much attention has been given to the violin, from which department there have gone out some who are playing in the best orchestras and some to occupy positions of emolument and honor in the musical profession. The violoncello, flute and other orchestral

competent assistants, is a magnificent tribute to the power of the divine art embodied in a woman. Some of the world's first authorities have acknowledged this fact in genuine and conclusive terms.

This running sketch points staccato incidents of the history which marks a career. Its far reaching influence cannot be compared to the deep and penetrating power it has wielded over the Cincinnati public of waking the spirit of aesthetic culture.

It stands on equality with the foremost European institutions of musical learning. Its faculty has represented with true American progress, not only the Conservatory of Stuttgart, but also the other great music schools of Europe, as Leipsic, Vienna and Berlin, &c., by the greatest artists they have developed.

The success of the Cincinnati Conservatory has been unparalleled; its influence has reached thousands in the past, and will widen its circle with each added year.

### FREDERIC SHAILER EVANS.

FREDERIC SHAILER EVANS, subject of this biographical sketch, is a conspicuous artist in the faculty of the Cincinnati Conservatory of Music, and both as pianist and musician takes high rank in the profession. His early musical training was molded by prominent teachers in New York, and perfected later by a four years' course in the Leipsic Conservatory, where his masters were Weidenbach, Reinecke and Jadassohn.

He graduated with high honors in 1886, winning the much coveted Helbig prize, and received from noteworthy critics such encomiums as plainly pointed to his future brilliant and successful career. His debut before an American public was made in Steinway Hall, New York, upon which occasion he played with the Metropolitan Opera House Orchestra, under Walter Damrosch, the "Emperor" Concerto of Beethoven and the G minor Concerto of Saint-Saëns.

The connection of Mr. Evans for the past nine years with the faculty of the Cincinnati Conservatory of Music has been marked by an uninterrupted career of success, both as teacher and pianist. Each season his playing at the concerts of the conservatory reveals some new features of artistic merit. Those who have received instruction from him have imbibed much of the enthusiasm which he imparts to his work, and the characteristic points of his brilliant style are clearly manifest in their performances.

The rewards of a conscientious teacher with an artistic soul have oftentimes come to Mr. Evans in the success of pupils whose entire musical education he has controlled. His services as a concert pianist are frequently called upon in other cities, and his claims to artistic excellence are always recognized. Among his pupils are a large number of artistic members of some of Cincinnati's most prominent families. His playing is manly, dignified and thoroughly musical, combining vigor and delicacy effectively. His phrasing is distinct and intelligent, and his tone firm and sympathetic. He commands also a fluent, brilliant technic. But above all he possesses the power of entering into the spirit of the composer and developing the latent beauties of a composition by a poetic and intellectual insight.

As an ensemble player Mr. Evans is recognized as having few rivals, and in the annual series of chamber concerts he has introduced many novelties to the Cincinnati public. Numerous professional musicians have under his tuition obtained valuable testimonials and certificates, and are filling responsible positions throughout the country with honor. Mr. Evans is conductor of the conservatory chorus, and in this department he has won for himself an enviable reputation.

### P. A. TIRINDELLI.

P. A. TIRINDELLI, violinist, composer and conductor, was born at Conegliano (Venice). Student at the Conservatory of Milan up to his sixteenth year, he was at eighteen professor of violin at the Goritz College (Austria).

It was there he had the good fortune to meet the Baroness d'August, pupil of Liszt, who, upon hearing some of Tirindelli's compositions, asked to be allowed to send them to her maestro. Here is the letter of Liszt, published by *La Marea*:

To Baroness Helene Von August, Sister of Mercy in Graz: MOST REVERED SISTER OF ST. VINCENT DE PAUL—Pray always dispose of my feeble services. I am writing to the Baroness de Roner, according to your instructions, and request that you will send her the inclosed lines.

M. Tirindelli's abilities deserve attention, consideration and encouragement. This you have well understood, and it will be a pleasure to me to second you.

How can I be of use to him?

By recommending him to some publisher in Germany?

Does he intend to travel and give concerts? Your protégé, M. Tirindelli, may count upon my sincere readiness to oblige him—the only thing I ask is, that he should write me distinctly in what way I can be of service to him. Yesterday I took the liberty of noting several alterations in his

melody, "All' Ideale," his mazurka, and in the adagio of the trio which pleases you by its fine feeling.

By the way, this adagio has been so badly copied that another less faulty one will have to be made before sending it to print. By this same post you will receive the three works with my alterations.

Having arrived here last Saturday I shall remain at the Villa d'Este till New Year. In the middle of January will return to Budapest. Your very respectful and devoted servant,  
F. LISZT.

ROME, September 1, 1880.

It was at this time that Tirindelli left little Goritz to establish himself at Vienna, where, thanks to Liszt's recommendation, he was able to study for two years under Professor Hellmesberger and Professor Grün. From Vienna Tirindelli went to France, studying in Paris with M. Massart, of the Conservatory. In 1885 he received the appointment as director of the violin department at the Lycée in Venice, and also that of symphony conductor in the same city. In 1892 his first opera, "Atenais," appeared, achieving a great success.

Two years ago he came to America, and is now professor of violin and composition at the Cincinnati Conservatory of Music, where he is also leader of the conservatory string quartet. Tirindelli enjoys the friendship and esteem of the world's leading musicians—Thomson, Sarasate, Mascagni, Puccini, &c.

Eugene Ysaye says: "P. A. Tirindelli is not only an excellent violinist, but one of the talented musicians of Italy."

We print several newspaper notices:

The great event is over, and when this is read there is nothing left of the great triumph of last night, but some scattered roses and laurel leaves upon the Auditorium stage, gladness and happiness in the hearts of the composer and the singers, and the memory of a unique and most enjoyable evening in the recollections of the hundreds of people who witnessed the first performance of Tirindelli's opera, "Blanc et Noir," at the Auditorium Wednesday night. It was a glorious triumph, quite unprecedented in the annals of Cincinnati's musical life. If there ever was an excuse for the most extravagant enthusiasm on the part of the audience at an opera première in this city, or anywhere else, the performance last night undoubtedly offered it.

From the very beginning to the end of the opera the beauty of the melodious music completely fascinated the



FREDERIC SHAILER EVANS.

instruments are included in the curriculum; also the harp, that most romantic of instruments. The pipe organ, that most majestic instrument, is held in high reverence as a most valuable feature of the institution. There is also a fully developed department of theory and musical science.

The art of elocution and oratory has been one of the important features of the school, developing in harmony with the vocal training a correct conception, analysis and expression of the English tongue.

Within the school, concerts for the students and by the students have been and are given in quick succession; and thus a true conservatory atmosphere, richly laden with refining influence, is maintained. Every season since the beginning the students and friends of the school have been presented with a series of concerts, always of a high order, and covering, especially in the line of chamber music, the entire literature of that unique and precious field. At these concerts, many of the greatest compositions were first brought to the attention of music lovers of Cincinnati. Lectures on musical history, æsthetics and criticisms are delivered by experts. It has always been one of the principles of the conservatory, to associate with music the best literary acquirements, and the refinements of graceful demeanor and good deportment.

Such training has prepared many pupils for the concert stage, where not a few have attained fame, and a still larger number for successful teaching in the numerous institutions all through America.

Instructors are provided for foreign languages, with a view to translation, conversation and their application to song.

The conservatory was the first in America that had a boarding department. This is an ideal home for young ladies from a distance or from abroad. It is presided over by Miss Baur and her able coadjutors.

It is declared by those who understand the innermost workings of the institution that Miss Baur's unostentatious generosity has constantly been extended to struggling students who are born with talent, but without means.

No one in Cincinnati or elsewhere has given more valuable help to ambitious but unfortunate talent than the directress of this institution. To-day the Cincinnati Conservatory of Music, with its world renowned professors, and



P. A. TIRINDELLI.

audience. It is full of happy inspirations, ingeniously worked together into a bewitching chain of melody, extending through the entire opera, leading step by step to a magnificent climax. The most beautiful gems of melody are scattered through the opera, some of wonderful tenderness, others imbued with a powerful tragic coloring, still others light and dainty like the dancing of fairies or elfins. —Cincinnati Commercial Tribune.

Pier Adolfo Tirindelli, who is well known to everybody and highly appreciated as one of the best violinists of Italy, is a thorough and soulful artist. The test of his first operatic experiment, through which he passed so victoriously, demonstrated the profoundness of his musical culture and the refinement of his inspirations. The orchestral concerts under his direction revealed his exceptional ability as an orchestra conductor. The phrase of a "magic baton," which by most trifling abuse has become such a commonplace term may, with perfect truth and justice be applied to Tirindelli. One does not often hear such a great variety of compositions interpreted with such exquisite intuition, delicate shading of colors, and such thorough knowledge of orchestral effects.—La Perseveranza, Milan.

The performance of the "Damnation of Faust," in which so many excellent musicians took part, was an artistic event which all Venice is deeply interested in. It clearly demonstrated that it required such an electric shock to arouse the many good orchestral and choral elements of



Venice from the utter abandon into which they have gradually sunk. First the Wagner concert, and then the "Damnation of Faust," have put in a brilliant light the good qualities of our instrumentalists, and have again given proof of Tirindelli's wonderful talent as an orchestra conductor.—La Venezia, Venice.

The playing of Signor Tirindelli was a genuine and highly pleasant surprise to the audience. It was the first appearance of the talented violinist in this city, and it undoubtedly was a grand success. Signor Tirindelli is a thorough artist, with all the impetuosity and intensity of sentiment characterizing genius. It is not so much his brilliant technic which compels admiration, but his masterly ability to express the entire scale of sentiments, from the most sublime uplifting of the soul in sorrow and grief to the playful and light-hearted ripples of hilarity. His tone is superb, and seldom have we heard his equal in sweetness and sonorous power in the lower tones of the D and G strings. The singing quality of his legato is a perfect revelation, and even in all sordino passages his tone preserves its beauty and fullness, does not become squeaky and, so to say, nasal. After the immensely difficult Czardas, by Brahms-Joachim, he was so enthusiastically cheered that he responded with an encore by Godard. The second group of his solos consisted of three of his own compositions, of which, particularly the first, "Triste," is of wonderful beauty.—Cincinnati Commercial Tribune.

### MRS. JENNY BUSK-DODGE.



JENNY BUSK-DODGE.

### MRS. JENNY BUSK-DODGE

received her entire musical education abroad, and was the most gifted pupil of Prof. August Gortz, at Leipsic, and of Francis Wartel, in Paris, who was the teacher of Madame Trebelli and Madame Christine Nilsson. Her method is by Peter von Winter, which is held in Europe as one of the highest grades of singing schools; she has a superior conception of this method, and is therefore thoroughly competent to interpret

this work. Her particular aim is to protect the voice from any harm or wear and tear, not allowing it to lose its freshness and brilliancy, keeping it always youthful and inspiring the pupil to study with pleasure and not to look upon singing lessons as a burden.

The pupil may have little or no voice, but through the course of this method it can be developed. Mrs. Dodge studied harmony with Richter, the great theory teacher of Germany, and piano with Louis Plaidy, the representative of a famous piano method. She has had considerable experience in teaching in the East, giving as many as fifty-five lessons per week; and has in her possession the highest credentials from such persons as C. Saint-Saëns, Carl Reinecke, Mme. Miolan Carvalho, Conductor M. Pasdeloup and Mme. Teresa Carreño, whom Mrs. Dodge has the pleasure of counting as one of her most intimate friends.

Her first success in public was obtained in Germany, having sung in Leipsic, Bremen, Frankfort-on-the-Main and many other cities, with great distinction. She had the rare



TECLA VIGNA.

honor of singing in a grand concert for the late Emperor of Germany, and the Empress of Austria. In Paris she participated in concerts with such renowned artists as C. Saint-Saëns, Madame Langhans, and at the Theatre de l'Athenes under the baton of Pasdeloup.

On her concert tour in America Mrs. Jenny Busk-Dodge was prima donna with Mme. Teresa Carreño's troupe. She was also the prima donna of the famous Mendelssohn Quintet Club, of Boston. For four years Mrs. Dodge has been a resident of Cincinnati and has won an excellent reputation as a vocal teacher of superior knowledge and wide experience.

### EMIL WIEGAND.

EMIL WIEGAND is one of the most talented and successful young violinists of Cincinnati. He is not only gifted, but an indefatigable student, and his efforts are ever upward, in the direction of the highest art. As a



EMIL WIEGAND.

soloist, an ensemble player in the orchestra, as well as the string quartet, and as a teacher, he is already forging to the front ranks of his profession.

He is a Cincinnati product, his father, Mylius Wiegand, deceased, from whom he received his first instruction on the violin, having been in his day one of the ablest conductors and musicians in this city. After several years of parental training, he continued his studies under Jacobsohn, at the College of Music; subsequently under Henry Schradieck, for a period of three years.

He became a member of the Symphony Orchestra under the baton of Mr. Schradieck, playing first violin to the utmost satisfaction. After the departure of Mr. Schradieck Mr. Wiegand's studies were directed by his successor, Leandro Campanari. Under him he graduated with honors, receiving the Springer medal.

Taking the post-graduate course, he was awarded after two years of study a post-graduate diploma and medal. Mr. Wiegand next accepted a position in the violin department of the College of Music, teaching successfully for four years, after which he opened a studio of his own. He studied theory and composition under John Broekhoven at the College of Music for two years. During the season of 1892-3, he played viola in the College String Quartet, which gave a series of twenty chamber concerts.

As a composer, Mr. Wiegand has displayed versatility and force. Among his compositions are numbers for the violin, piano, voice, a string quartet and an overture for grand orchestra. He is a member of the Symphony Orchestra under Frank Van der Stucken, and devotes his time to teaching and concert work, in which he has been exceptionally successful.

### SIGNORINA TECLA VIGNA.

SIGNORINA TECLA VIGNA was born in Savigliano and began studying piano when only six years old. Having demonstrated a remarkable musical talent her parents took her to Bologna, where she studied with the celebrated Golinelli; then to Turin and last to Milan, where at the conservatory she completed her studies, graduating in both piano and singing, with diploma and silver medal, the highest honors from that royal institution.

After only three years' experience in the best theatres of Italy, Colonel George Ward Nichols engaged her for the College of Music, of Cincinnati, and she remained in that institution fifteen years. Among her graduates two have achieved great success in Europe—Miss Amelia Groll (Rita Elandi) and Miss Rosa C. Shay. Others of her pupils are prominent in America.

Miss Vigna has organized an extensive opera school in Cincinnati, for which her training and experience have emi-

nently fitted her. For the past two years she has conducted a school of her own, with such a large following of pupils that she has hardly been able to accommodate them all. Miss Vigna has a charming personality and a magnetic presence. By her kindly manner and genuine interest she succeeds in endearing to herself all her pupils. When she severed her connection with the College of Music she took her entire class of more than forty pupils with her.

To a most striking degree she possesses the faculty of bringing out the latent talent of pupils and cultivating it to the best advantage. There is scarcely a voice she does not make something out of, and where there is material, talent and temperament, she succeeds in bringing it to the highest degree of perfection. Her school of singing and of opera is at present located in the magnificent Book Concern Building, West Fourth street.

### LOUIS EHRGOTT.

LOUIS EHRGOTT, who stands in the foremost ranks of Cincinnati's musicians, was born May 7, 1858, in this city, the son of Mr. and Mrs. Peter Ehr Gott. His father was the proprietor of one of the most extensive lithographing establishments in the West. Louis was to be educated for the business, but his father concluded that it would be an accomplishment to give to him also a musical education, especially as he had evinced a special liking and talent for music from his early boyhood's days. After his father's death he concluded to devote his life to the profession.

Having received instructions from the most competent teachers in Cincinnati he went to Leipsic in 1879, where he studied piano and theory under Reinecke. After remaining abroad for three years he returned to Cincinnati with a matured training and the genius for work. He established a school of his own, and soon had a numerous class of instrumental as well as vocal pupils. He was appointed accompanist for the May Festival chorus, holding that position for several years and becoming thoroughly acquainted with the spirit and requirements of choral work. He also accepted the position of accompanist for the Apollo Club, and retains it to the present day.

In addition to this work he became identified with several of the leading German singing societies of the city—especially as director of the Liederkrantz and the United Singers. In this capacity he attended several saengerfests, winning new laurels. He was one of the prize judges at the Saengerfest in New York, 1894. His first activity with German singing societies was with the Harugari Maennerchor.

Next he became director of the Corryville Singing Society, which was afterward named the Cincinnati Liederkrantz. He directed the United Singers, composed of seven different societies, to the achievement of great success at the New Orleans Saengerfest.

He won equal triumphs with the United Singers at the saengerfests held in Cleveland and Pittsburg. A still greater honor was conferred upon him recently when he



LOUIS EHRGOTT.

Director Jubilee Saengerfest, Cincinnati, 1899.

was made the unanimous choice of the General Executive Board as director of the Jubilee Saengerfest, which will be held in Cincinnati in 1899.

Mr. Ehr Gott brings to this responsible position great talent and a wonderful amount of energy as well as ma-

## THE MUSICAL COURIER.

tured experience. It is marvelous to note how well he handles the forces of a mass chorus, and brings out of them the artistic results of expression and fine shading. Mr. Ehr Gott is decidedly one of the musical forces of this city, whose influence will be felt all over the country.

### ROSA CECILIA SHAY.

ROSA CECILIA SHAY is an Ohio girl who bids fair to be classed one of these days as an American prima donna of pre-eminence. Young, beautiful, strikingly handsome in form and commanding a stage presence that

symphony concert last season on the evening of March 17 at Dayton, Ohio, given by the Cincinnati Symphony Orchestra under the direction of Frank Van der Stucken.

Miss Shay was born in Somerset, Ohio, and at a very early age evinced a decided talent for music. And side by side with her musical temperament was developed her gift of elocution and oratory, which she seems to have inherited by nature. Her father, Thomas Shay, is known as one of the most eloquent and successful American lawyers in the country. Miss Shay's general education from her earliest years was given every attention by her fond parents, who doted upon her as an only child. From a literary, scientific and intellectual standpoint she

Vigna at the College of Music. Progress in her studies was marvelous, and the stepping stone from a pupil's work to an artist's career came so rapidly that one appeared to be a dissolving view of the other. Miss Shay in an incredibly short time was awarded a certificate with high honors and the Springer gold medal. But a greater distinction awaited her still, when at the close of the academic year in 1897 she was the only voice graduate among many talented students at the College of Music. The value and importance of this honor may be the better realized when it is considered that under the management of Frank Van der Stucken, Dean of the Faculty, the standard of excellence required for graduation was raised



ROSA CECILIA SHAY.

would amply fill all the requirements of the concert or operatic stage, she has a dramatic voice that is already realizing the artistic results of a great future. It is an honor of which she may well feel proud that among numerous competitors, embracing the best vocal talent in the country, she was selected to be the soloist at the

received all the advantages of the most liberal modern training at St. Mary's Academy, Monroe, Mich., where she completed her studies. Her talent in oratory was rewarded with the only gold medal in elocution ever presented at that institution.

She began her vocal studies under Signorina Tecla

to the highest and most exacting degree. It is a diploma of which she may justly feel proud, for it represents the value of art acquired and attests the foundation of a brilliant future. When Signorina Tecla Vigna severed her long connection with the College of Music and established a school of her own in connection with the Auditorium



School of Music, of which Charles A. Graninger is director, Miss Rosa C. Shay, with all her other pupils, followed the fortunes of her devoted and distinguished teacher.

Earnest in her studies, progressive in her development and modest in her manner and disposition, she has already reached a point where her artistic claims can no longer be in doubt, and the brilliancy of her future seems to be assured. By natural endowment as well as by inclination and education she appears to be destined for the operatic stage. It was fortunate that her entire training up to date was placed in the hands of Miss Vigna, who, aside from her talent and success as a vocal instructor, has by reason of her long and valued experience a particular aptitude for teaching in the domain of opera. Miss Shay had opportunity of proving her resources in this direction in an opera by Signor Pier A. Tirindelli, which was given

has a dramatic voice and sings with dramatic feeling. She is certainly one of the best, if not the best pupil I ever had. I shall accompany her on my vacation trip when she goes abroad."

Miss Shay's voice is already in demand at all first-class concerts. At the second concert of the Orpheus Club on Thursday evening, February 10, in the Odeon, under direction of Charles A. Graninger, she was the soloist. Speaking of her success on this occasion the *Enquirer* critic writes: "Miss Shay not only with the chorus, but as a soloist, more than realized expectations of her artistic progress. She is developing a voice of extraordinary proportions and possibilities. She sings with a dramatic feeling that is at times intense, but is always true to the sentiment. There is color, life and emotion in her singing. Her interpretation of 'Fair Springtime Beginning,' by Saint-Saëns, was like the declaration of a poem in song—touched with freshness and sensuous beauty. As an encore she sang a beautiful song by Cowen."

Miss Shay is a valued member of the Ladies' Musical Club, which has done so much toward lifting the standard of musical art in this city. At a concert given by the club on Saturday, March 19, Miss Shay was the soloist. The *Enquirer* critic wrote of her as follows:

The vocalist was Miss Rosa C. Shay, and it ought to be emphasized that at no time did she better prove her claims to a remarkably gifted voice and the genuine artistic instinct. Her temperament is thoroughly musical, and her interpretation is full of the ardor and passion divine. Her lower notes especially have a surprising fullness, soundness and liquid musical quality. The feeling which she put in the 'Ah! Rendimi,' by Rossi, was marvelously true to the sentiment and a piece of perfect art work. She also sang three beautiful songs of Mr. Tirindelli's compositions—"Beauteous Nani," "The Shade of Carmen" and "To Love Again." They are vocal gems, wrought with genuine pathos, and as such they were reproduced by Miss Shay. The conviction is gaining strength at each new hearing that in Miss Shay Cincinnati already possesses her best vocal artist, whose attainments presage for her a great future.

But the highest honor for Miss Shay during the present year was accorded to her at the closing concert of the Cincinnati Symphony season, when at the shortest notice she consented to be the soloist in place of Franz Rummel, piano virtuoso, who on account of illness was unable to fill his engagement. Miss Shay scored a veritable triumph. The following notices of her work will speak for themselves:

Miss Rosa C. Shay, Cincinnati's gifted vocalist, whose progress in the world of art has been by gigantic strides, took upon short notice the place of Franz Rummel, piano virtuoso, who was to have been the soloist. Miss Shay filled all the honor and dignity of art required by the occasion. Her first number was the recitative and aria from "Semele," by Handel, in which the orchestra gave splendid support. Miss Shay sang it with classic insight and a sympathetic, almost passionate delivery. Her phrasing was clear and in the genuine oratorio style. Her enunciation was delightfully distinct. She held her voice under excellent control. The richness of her lower tones was remarkable. Her songs, which followed, were: "Margaret at the Spinning Wheel," by Schubert, and "Oh, to Love, to Love Again." It is in the expression of the pathetic and of passionate lines that Miss Shay is perfectly at home. She did both songs full justice, imparting to them musicianly character and dramatic intensity. As an encore she gave a song by Chaminade.

Barring one single exception, a little harmless slip in the rendition of her last number, "Oh, to Love, to Love Again," the singer was in her best form. She gave the recitative and aria from Handel's "Semele" in a style that served only to bring new charms and resources. The reading of the hidden depths of sentiment in Schubert's "Margaret at the Spinning Wheel," and the dramatic fervor of love's longing in the beautiful bit by Tirindelli, "Oh, to Love, to Love Again," were scholarly and abounded in evidences of good judgment.—Commercial Tribune.

Other notices of Miss Shay:

The Ladies' Musical Club and a few invited guests were splendidly entertained yesterday afternoon in College Hall by a program of unusual interest. Miss Rosa C. Shay, mezzo soprano, was the vocalist. There are few voices that are more promising. She has a very wide range, and her tones are of a mellow, liquid quality, as well as endowed with strength.—Cincinnati Enquirer.

Miss Shay, the only vocal graduate of the year, is a student who reflects no little credit on the methods of the college. She sings with the certainty that comes of careful and intelligent work and with innate musical feeling.—Cincinnati Times-Star.

Miss Rosa C. Shay, a pupil of Miss Tecla Vigna, followed with three songs, intelligently and discreetly accompanied on the piano by Miss Katherine McKeown. Miss Shay possesses a voice of rich quality and beautiful timbre—a voice which reminds one of Scalchi's voice about fifteen or twenty years ago. She has the material for a great singer, and will undoubtedly make her mark if she continues to work hard enough. Particularly Horrocks' "The Bird and the Rose" she sang with fine feeling and expression. Her best number, however, was Gilchrist's "Heart's Delight" in the second part of the program, which caused a strong demand for an encore. Miss Shay added a pretty little song by Chaminade.—Commercial Tribune.

Miss Shay is at present studying an operatic repertory at the Conservatory of Milan. The elder Leoni, who was also Miss Vigna's teacher, and his son, the eminent London

composer, are enthusiastic about Miss Shay's voice, and both say that she has a great future. Miss Shay is accompanied by her mother, Mrs. Thomas Shay, and will remain in Milan until her operatic training has been completed.

## CARL HAHN.

CARL HAHN is one of the members of the musically gifted Hahn family. His father, Theodore Hahn, was for many years the best flute soloist in Cincinnati, and as a teacher of his favorite instrument was identified with the College of Music almost from the beginning. His brother, Adolf Hahn, is one of the first violins of the Symphony Orchestra, and is steadily climbing the ladder of fame as a violin virtuoso.

Mr. Hahn is none the less talented on the special instrument which he has chosen for his profession—the violoncello. From an early age Carl evinced remarkable musical talent. He studied under Prof. Lino Mattioli for several years at the College of Music with remarkable proficiency, progress and success. He graduated at the college with high honors in 1895, receiving in recognition of his talent the Springer gold medal. He continued his studies at the College of Music for two years, after which time he was awarded the post-graduate medal. This was in 1897.

Since that time Mr. Hahn has been teaching with extraordinary ability and success. In addition to teaching he played with the best orchestras and concertized. He is also a composer of note and great promise.

He has composed many beautiful songs. Among these the following show fine musical discernment and a vein of originality: "Winternacht," "My Love Will Come Today," "The Red, Red Rose." He has also written some beautiful numbers for the 'cello and his work in the string quartet has already compelled recognition.

At present Mr. Hahn is a member of the Symphony Orchestra, under the direction of Mr. Van der Stucken, and a valued member of the faculty of the Auditorium School of Music.

## OSCAR J. EHRGOTT.

THIS talented young baritone possesses to a remarkable degree the combination of gifts necessary to make a great artist. He has one of the best baritone voices produced in America. It has resonance, warmth, and great



CARL HAHN.

its initial performance a few months ago in the Cincinnati Auditorium. Her success exceeded all expectations. The *Enquirer* critic wrote: "Miss Shay, as the Pierrot (black), was a revelation even to her friends and those who have reason to be best acquainted with her resources. That she has a rich contralto voice of remarkable range, still developing into the glorious possibilities of a later maturity, is generally known, but last night she seemed to point out directly to the success of her future career—which is on the operatic stage. She appears to the manner born. Her interpretation of the part was as distinct and unqualified success as though she had been on the stage for years. She puts her whole soul into the work."

"Her delivery is fervent, intense, dramatic—yet nothing of it was overdone. It was nature's expression, as nature felt. Her voice material is luxuriant and its quality is musical and of the best. In the love song which Pierrot addresses to Pierrette, beginning 'Pierrette, hear me,' her voice asserted itself to its full dramatic development, and left a noble impression. The dying scene was brief, but intensely acted. Miss Shay has the present qualifications to make her future."

The *Times-Star* critic wrote: "The discussion of amateur success is a dangerous topic, for there is never a point de depart. In the case of Miss Rosa Shay, the black Pierrot, this does not hold good. From a strictly professional point of view hers was altogether an admirable performance. Her voice, rich, sympathetic, flexible, was handled with authority and conviction. She has the genius of the stage, natural grace and dramatic ease."

The writer of the *Commercial Tribune* thus passed upon her: "The most difficult, most dramatic part is that of the black Pierrot, sung by Miss Rosa C. Shay. The young lady gave a magnificent display of the power and expressiveness of her fine voice, and showed a dramatic ability which would have done credit to a professional opera singer."

Miss Shay's voice is rich, resonant and full of dramatic power. Its range is remarkable, reaching from A to A for two octaves.

Frank Van der Stucken, Dean of the Faculty of the College of Music, says of her: "Miss Shay's voice is a remarkable one. It has the right quality and dramatic power. Miss Shay has a great future. She is not only vocally gifted, but an actress by nature's endowment. I am glad to know that she will continue her studies in Europe."

Signorina Tecla Vigna, her teacher, says: "Miss Shay's voice is a rich, full mezzo soprano, her range is extensive and for two octaves her notes are actually sung. She



OSCAR J. EHRGOTT.

volume; is very brilliant, flexible, and sympathetic. He has, moreover, the qualities which make such a voice valuable.

He possesses decided dramatic power, great musical intelligence, and a dramatic personality which appeals at once to his audience. He has a genuine, pure baritone voice of remarkable range, which is emitted with perfect ease and under perfect control; the mezzo voice being particularly fine, enabling him to produce remarkably effective shading. He has a large repertory of all schools, including the standard classical and modern oratorios and cantatas and Lieder of all composers—from Bach and Schubert to the modern European and American writers. Mr. Ehr Gott has appeared many times in concert, and always with unqualified success. The critics were unanimous in praise of his voice and methods, and the public was lavish in its applause.

Last year he was signally honored by the Indianapolis

## THE MUSICAL COURIER.

May Festival. Upon the sudden illness of Carl Dufft, Mr. Ehrgott was engaged by Mr. Van der Stucken to fill his place as one of the soloists. He sang the baritone part in the first performance in this country of Benoit's oratorio of "Lucifer," with unqualified success.

### MARGHERITA GIOLLINI.

THIS artist, who has had such a brilliant career on the Continent, is a member of a Cincinnati family well known for its culture and refinement.

An intensely artistic nature, a fine, sensitive ear, united to a naturally beautiful and sympathetic voice, early foreshadowed her future.

Intelligent and persevering study of the best methods, aided by inherent dramatic power, developed by training, caused her to be recognized immediately as an artist in the broadest sense of the term.

Her studies abroad were pursued under the direction of the late San Giovanni, head of the vocal department of the Milan Conservatory; Cesare Rossi, celebrated maestro and orchestral director, and with Randegger.

The musical and intellectual gifts of Signorina Giollini are further enhanced by a fine stage presence and many personal charms. It is no great wonder that she found the great cities where she sang prostrate at her feet. Her repertory contains all the leading dramatic roles.

The beautiful Signorina Giollini has a real treasure of a voice, which she modulates with rare artistic sentiment. Her singing is melodious, sweet and full of passion, and therefore aroused the enthusiasm of the public, who honored her with many recalls. After the "Jewel Song" the public burst into uproarious applause.—La Perseveranza, Milan.

Last evening the Fondo was crowded to hear the first representation of "La Traviata," with Signorina Margherita Giollini in the leading role. It was a perfect success, the applause being continuous from the first to the last act, interspersed with encores and recalls.

Signorina Giollini is not only beautiful and graceful, with an expressive face, but is also a singer, with a thrilling voice, warm and passionate. She phrases with exquisite sentiment, without pedantry, without conventionalism, yet always with strict fidelity to the character she portrays. She was greeted with enthusiasm.—Il Pungolo, Naples.

Extremely fortunate was the debut of Signorina Margherita Giollini, the great attraction of the evening. Although presenting herself with but one rehearsal Signorina Giollini conquered the coldness of the public, eliciting the warmest applause, in which sympathy and admiration were blended.

She is a sympathetic artist, with a voice of great sweetness of quality, well modulated, and with great care in the emission. In fact, she possesses all that goes to constitute the heroine of Goethe. She was especially applauded in the "Jewel Song," the love duet of the third act, and in the great final duet. It was a fine success, on which Signorina Giollini may be sincerely congratulated because it was merited.—L'Epoca, Genoa.

### DAVID DAVIS.

DAVID DAVIS, our resident tenor and vocal teacher, is a native of Waenfergy Farm, Talsarn, Cardiganshire, South Wales. At an early age he came to Cincinnati, and applied himself to a mechanical trade, and soon became well known as an industrious and skilled artisan. He had already developed a passionate fondness for music, and was known in his small circle of Welsh friends as possessing a magnificent voice.

He had as yet acquired no knowledge of the art, and did not until after his twentieth year, when, at the request

singing in oratorio and miscellaneous concerts in London and many prominent places in the Principality of Wales, and returned to the United States in the autumn of 1880 as the tenor of Dr. Parry's Concert Company, traveling with them through Pennsylvania and Ohio. In the winter of 1880 Mr. Davis established himself as a teacher of singing and harmony in Cincinnati. He was at once elected director of the Cincinnati Welsh Choral Society, and accepted a position as tenor in the Plum Street Jewish Temple (which position he still holds), and also accepted a position as tenor at Trinity P. E. Church, Covington, Ky., under Choirmaster Prof. Bush Foley, where he remained until Easter, 1884.

At that time, on the organizing of the vested choir men and boys at St. Paul's Church in this city, he was induced to accept the position of tenor soloist in that organization. With this choir he is still identified for the past eight years as choirmaster and soloist, and its success has been chiefly due to his faithful and intelligent interest. He has had many engagements in oratorios and miscellaneous concerts in this country, and has received the responsible appointment as musical adjudicator of Welsh Competitive Eisteddfods at Ironton, Ohio; Utica, N. Y.; Pittsburg, Pa.; Scranton, Pa., and other cities. He is the musical director of the Cambro-American Choral Society and of the Cambrian Male Chorus, besides having a large class of pupils, some of whom are now successful on the concert and oratorio platform. He is a thirty-second degree Scottish Rite Mason, a member of Syrian Temple, Mystic Shrine, and tenor of the choirs of both bodies.

David Davis' voice is a strictly lyric tenor, of manly, resonant quality, and the pure ease and evenness of his tone, finish of his phrasing and expression, and his wonderful clearness of articulation betray his finished schooling and intelligent conception and taste. In refinement of mind, heart and manner he represents the ideal musician. The striking modesty and integrity of his character, and the kindness and faithfulness of his friendships have won him unwonted social popularity, while as a teacher his conscientious interest in his art and his pupils have ever insured him well merited success.

### DR. N. J. ELSENHEIMER.

ONE of the most talented, intelligent and best rounded musicians in Cincinnati is Dr. N. J. Elsenheimer. He is in fact one of the musical forces of Cincinnati and has established a reputation for himself second to none. As a piano and theory teacher and as an experienced musician he stands in the front ranks. Dr. Elsenheimer is familiar with all the treasures of piano literature, and also possesses a natural gift for composition. Besides his musical training, Dr. Elsenheimer received



MARGHERITA GIOLLINI AS MARGUERITE IN "FAUST."

of his musical comrades, with shrinking modesty, he presented himself at Miss Bauer's Conservatory of Music, and there became the pupil of Prof. Carl Pallat. The professor, on hearing the promising voice, at once exclaimed, "Young man, there is money in your throat." The ambition of the youthful vocalist was aroused, and in the autumn of 1877 he returned to his native country and entered the University of Wales at Aberystwyth, where for three years, with his characteristic assiduity, he studied the arts of vocalism, harmony, counterpoint and composition under the celebrated master Dr. Joseph Parry, one of Great Britain's foremost musicians.

During the latter period of his university course he was Dr. Parry's assistant as director of the University Oratorio Society, and during the same period appeared in public,



## THE MUSICAL COURIER.

a complete scientific education and attained the highest honors at the Royal Academy of his native city (Wiesbaden). He took the law course at the royal universities of Munich and Berlin, and in Heidelberg was awarded the degree of LL.D. Surrounded by a thoroughly musical atmosphere, Dr. Elsenheimer soon developed an intense love for the divine art, and he formed the resolution to devote all of his time to his musical studies. He afterward entered the University of Strassbourg, where he received instruction in theory from Prof. Gustav Jacobsthal, whose lectures on musical history he also attended.

Coming to this country, Dr. Elsenheimer was connected for nearly seven years with the College of Music in Cincinnati, where he had ample opportunity to display his splendid gifts as a conscientious teacher and a musician of broad versatility. At the same time he identified himself so thoroughly with the musical interests of Cincinnati that his name became familiar to every patron of the divine art.

For the past two seasons Dr. Elsenheimer has been at the head of the Academy of Music, in the Pike Building, where he is associated with the distinguished vocal teacher Mrs. Jennie Busk-Dodge. His management of the academy has been a complete success, with an ever-increasing attendance of pupils. As a composer Dr. Elsenheimer has been particularly active, and his work in that direction has compelled the attention and approbation of such men as Theodore Thomas, the late Anton Seidl and others of like repute.

His compositions embrace songs, piano pieces, a sacred solo and quartet, several choruses and compositions for orchestra. Among those which have an emphatically dramatic character may be mentioned "Belsazer," sung by

arduous study at the Royal Conservatory he received his teacher's certificate and graduation diploma with high honors. On this occasion he conducted the first performance of his "Jeanne d'Arc," which entitled him to a post-graduate course, and also admitted him to the

Were it Not for Love! Composed for male chorus (dedicated to the Cincinnati Liederkreis).  
A collection of songs for tenor.  
Several sets of male choruses.  
Four Original Hungarian Dances. Composed for orchestra (played at the "Pops").  
A set of songs for soprano.  
Motet for mixed chorus, à capella.  
Berceuse for string orchestra.  
Introduction and Rondo for violin and orchestra.  
March Nuptiale, for grand orchestra.  
"Mistigris, or the Isle of Chance." Comic opera in two acts.

### JOHN C. WEBER.

ONE of the most successful bandmasters in the Western country is John C. Weber. He is the conductor of John C. Weber's Military Band, the reputation of which has far exceeded the limits of the State of Ohio, and extended to many States of the Union. He is the typical bandmaster—a thorough disciplinarian and at the same time agreeable to his men. He is a musician of note, and a very able soloist on the clarinet.

Mr. Weber is a Cincinnati by birth, and is in the very prime and vigor of artistic maturity and manhood—being forty-two years old. He comes of an exceptionally musical family, his brother, Adam Weber, deceased, having been one of the best musicians and conductors of his day in this city. For eight years John C. Weber was one of the first clarinets in the Cincinnati Orchestra, under the direction of Michael Brand. For two years he played in the Theodore Thomas Orchestra, and for two years in the Symphony Orchestra, under the direction of Henry Schradieck. For another season he was connected with



DR. N. J. EISENHEIMER.



DAVID DAVIS.

Madame Materna, the great Wagner singer, and "Valerian," a dramatic cantata for male chorus, baritone solo, orchestra and organ.

### RICHARD KIESERLING, JR.

RICHARD KIESERLING, JR., is one of the youngest and very promising musicians and composers of Cincinnati. He received his first musical instruction from his uncle, V. H. Lindau. Later he studied piano with Louis Ehrigott, theory with John Joakley, and organ at the College of Music under Professor Sterling. In 1891 he left for Europe to perfect his musical education, choosing the renowned conservatory at Leipzig, Germany. He devoted himself to piano, organ, theory and composition. His teacher in piano was Bruno Zwintscher and Prof. Dr. Carl Reinecke; in organ Paul Homeyer, organist at the celebrated Gewandhaus concerts. His instructor for the first year in theory and composition was the late Prof. Dr. William Rust, the well-known Bach advocate, and after that Dr. Rust's successor, Gustave Schreck, cantor at the Thomas Kirche, made famous through the great contrapuntist, Johann Sebastian Bach, Ferdinand Hiller, Mendelssohn, and others.

He enjoyed a course of score reading and instrumentation under Reinecke and Jadassohn, and also became a member of the conductors' class under Hans Sitt, where he showed remarkable talent for conducting. Being a favorite among the orchestra members at the conservatory, they elected him as conductor of their newly organized Orchestra Association, their object being to cultivate the modern as well as the classic school. After three years of

"Meisterschule" at Berlin under Max Bruch. Mr. Kieserling settled down in his native city in 1895, and has proven a valuable addition to the musical profession.

He devotes his time to composing and teaching, having quite a large class in piano and theory. Being of an active and ambitious disposition he was elected conductor of the Cincinnati Liedertafel and the Herwegh Männerchor, both clubs showing a decided progress toward reaching the highest goal of male chorus singing, set them by their energetic conductor. Mr. Kieserling's popularity as a composer has been demonstrated by his charming little poet song, "Were it Not for Love!" which has made an enormous hit both in America and abroad. The song is down on the program of the Jubilee Sängfest, to be given at Cincinnati next June, in which 4,000 singers will participate. His latest and more pretentious work is a two-act comic opera, called "Mistigris, or the Isle of Chance," which the young composer hopes to bring out early next season.

Following is a list of some of his works, showing his versatility as a composer.

Romanze for violin and piano (dedicated to Wm. Ebann).  
Concerto for bassoon with orchestral accompaniment.



RICHARD KIESERLING, JR.

May Song, for woman's chorus and piano.  
Six pieces for violin and piano.  
A set of easy pieces for piano solo.  
Harald, a ballad for male chorus, baritone solo and orchestra.  
Concerto for clarinet, with orchestral accompaniment (dedicated to Carl Schuett).



JOHN C. WEBER.

the orchestra of the Emma Abbott Company, and subsequently made a tour of Europe. Mr. Weber's influence in musical matters is felt all over the city.

For several years past John C. Weber's Military Band has been signally honored by the distinction of being called upon to furnish practically all the music for the public parks and other public institutions in the city. It is always the aim of Mr. Weber to gather together the best material and thus he has succeeded in organizing a wonderful band, composed of thorough musicians and first-class artists.

Weber's Military Band is beyond the shadow of a doubt one of the great reed bands of this country.

### MR. AND MRS. ADOLF HAHN.

SELDOM indeed does it happen that violinists of great ability are united in marriage. But such is the case with Mr. and Mrs. Adolf Hahn. Both are gold medalists of the College of Music. Mrs. Adolf Hahn, before marriage Miss Mary Davis, of Lima, Ohio, studied under Leandro Campanari and Henry Schradieck. Later, she achieved remarkable success as a violin teacher in Chicago.

She concertized extensively with the Sherwood Concert Company through the West and South, and with the Welsh Prize Singers as violin soloist on their American tour. She is to-day one of the best violin virtuosos of her sex in the country. Her tone is noble, dignified and well sustained; her temperament is indubitable, and she plays with energy and soul.

Adolf Hahn has for many years been prominently identified with musical affairs in Cincinnati. His success as a

## THE MUSICAL COURIER.

teacher has always been pronounced. He is one of the ablest members of the Symphony Orchestra, and last season enjoyed the rare distinction of being selected as the only soloist from its ranks.

Both Mr. and Mrs. Adolf Hahn have the advantage of youth in the exercise of their great talent. In their con-



MR. AND MRS. ADOLF HAHN.

certizing they will make violin duets a special feature. Their repertory in this direction will embrace the great Bach concerto for two violins, and numbers by Corelli, Wieniawski, Vieuxtemps, Sarasate, Spohr, &c.

Their ensemble work is exceedingly poetic and beautiful. It is an almost perfect blending of tone and sentiment. Technically as well as interpretatively, they are masters of their repertory.

Mr. and Mrs. Hahn will be managed during the present season by Remington Squire, of New York. They will make their first appearance in New York in January, giving two recitals.

### MICHAEL BRAND.

MICHAEL BRAND, violoncellist, conductor of the Cincinnati Grand Orchestra, was born in New York city, January 11, 1849. Michael took his first instruction in music at the early age of six years. He developed thus early an excellent taste, and readily acquired facility and skill as a musician. He performed principally at garden concerts, and when eight years of age became first violinist in the organization.

When ten years old he formed a boys' quartet band, playing the violoncello himself, having had no previous instruction on this instrument save one lesson. After playing a number of years in Brand's Band, and three years in Pike's Opera House orchestra, he determined to go to New York, where he believed he could secure a more rapid advance in the science of instrumental music, by associating with the talent of the city and through the instruction of the most talented teachers. He appeared at first as a substitute in theatrical orchestras, but was in a very short time offered by Mr. Thomas a place in his orchestra, which he gladly accepted, seeing in his acceptance the advantage he would have in an organization led by so competent a master of the art. He filled the position about five years, during which he became the favorite pupil of the celebrated Carl Anschütz. He resided with him, and was his close companion up to the day of his death.

Under this distinguished musician he took a thorough course of theoretic training, and became an accomplished instrumentalist. In 1872 he was induced by Louis Ballenberg, manager of the Cincinnati Orchestra, to accept the conductorship of that body, then newly organized. He returned to that city to enter upon the duties of this office, which he discharged with popular satisfaction up to the present time.

He labored industriously to make this orchestra without superior, and all his laudable efforts were rewarded with success, exhibiting rare tact and ability as a conductor and winning for that organization not only a fine reputation, but the patronage of the patrons of music in that city. The violoncello is the instrument of his choice, and his performances are mainly with it; but there are few men, perhaps, whose skill has a wider range than his. He plays with facility and taste on nearly every other orchestral instrument, with a power of giving every shade of expression, which shows him the possessor of a real genius for his art.

His long course of theoretical and practical training, especially under Mr. Anschütz, developed his extraordinary versatility. When twelve years of age he composed his first piece, and has since produced others, adapted for the use of bands and orchestras, which are more than usually meritorious. He is to be credited with raising the Cincinnati Orchestra to its present standard of efficiency, and to have gratified the expectations of its friends when he first entered upon its leadership.

His whole nature is enlisted in the cause of music and its intelligent and artistic developments, and few men in this or European countries, have achieved a more honorable reputation as one of its exponents. He is in the

prime of manhood, and labors still with unabated enthusiasm in a field which has already covered him with distinction.

Mr. Brand's orchestra is not only appreciated here, but elsewhere. In this line of thought it will be well to reproduce the following, written by the World's Fair correspondent of the New York *Figaro* when Mr Brand's forces were successfully competing with the bands at the Exposition:

"Don't fail to wander to the Administration Plaza, on an illumination night, and hear the splendid music which the Cincinnati Band is furnishing on these occasions. There are two other first-class bands, which are stationed about the Grand Basin whenever the grounds are lighted, but the palm must be given to Michael Brand's Cincinnati Band. It would be difficult to say anything but words of praise. On Tuesday night the overture to 'Tannhäuser' was one of the features of a long and well-chosen program. As the first strains of the grand overture caught the attention of the people, they flocked about the band stand, and a more appreciative audience never listened to this grand work of the great composer.

"The overture itself would command attention, but to Mr. Brand, the conductor, too much credit cannot be given. In point of rhythm and general effect nothing was lacking.



MICHAEL BRAND.

and well deserved was the spontaneous outburst of applause.

"As an encore a swinging patrol was faultlessly rendered, and this was followed by as dainty a handling of Händel's superb Largo as one could wish.

"Those who delight in belittling brass bands should have been gathered at Jackson Park on Tuesday night. There are not a half-dozen string bands in America today which could interpret the work of the master composers in as thoroughly a satisfactory manner as this brass band from Cincinnati. Had it been our first visit to the Court of Honor on a fête night we might have attributed our enthusiasm to the influence of the environment, but as the novelty of searchlights, outlined buildings, the splash of water and the soft crooning of the gondolier has worn off, we are satisfied to maintain our stand and insist calmly and dispassionately that we listened to the music.—CARL P. SANBORN."

### EMMA L. ROEDTER.

MISS EMMA L. ROEDTER, pianist, is a unique factor in the musical profession of Cincinnati. She touches the professional and artistic as well as the social side of her surroundings. If mere results are to be considered, she has accomplished more of them in a musical way than a half dozen or more of those who stand high in the profession, and she is altogether a striking illustration of what woman can accomplish for the musical progress of a city, when she has ability and her efforts are guided in the proper direction.

To Miss Roedter the Ladies' Musical Club owes much of its progress and present degree of its usefulness; and Miss Roedter as the president of that club was one of the leading spirits which called into existence and fostered the Orchestra Association, giving to Cincinnati its first permanent orchestra, under the direction of Frank Van der Stucken.

Miss Roedter is descended from a long line of good

musicians—mostly amateurs—on both sides of the house. She has in her possession a number of rare old manuscripts that belonged to her maternal grandfather, while her great-grandfather, Baron Heinrich Von Roedter, a distinguished Prussian general in the war with Napoleon, was a dilettante who devoted much of his leisure time to the cultivation of music. Miss Roedter received her first instruction on the piano from her mother, a talented musician, and studied successively at Miss Clara Baur's Conservatory of Music, with Henry G. Andr s, William H. Sherwood, and, lately, with Mme. Teresa Carre o, who has called her a "pupil after her own heart."

Notwithstanding her exceptionally finished and complete training and the praise and encouragement accorded her by these masters, in addition to the fact that she is endowed with all the necessary qualifications that go to make up a concert artist of high rank, Miss Roedter has never evinced any inclination for a public career. She is a gem that scintillates all the more brightly because it is less exposed.

Miss Roedter has inherited the gift of absolute pitch—so rare even among distinguished musicians—which has been in the family for generations, and possesses an exceptionally retentive memory, having a repertory of Bach alone that takes five and a half hours to play. She is a most enthusiastic devotee of chamber music, and has played with marked success in concerts with the Cincinnati and Detroit Philharmonic string quartets. Her professional work has always been *con amore*, and a large following of piano students are entirely devoted to her. For four seasons she was president of the Ladies' Musical Club, and under her direction it enjoyed unprecedented life and maturity.

Miss Roedter is one of the leading spirits of the Brahms-Verein, which holds weekly meetings for the purpose of cultivating this most intellectual and classic of German composers. Only active members—who are able musicians—belong to this elite circle of the Brahms "cult." The Verein is preparing a series of recitals and concerts devoted to Brahms.

Miss Roedter's experience with Mme. Carre o was as pleasant as it was valuable. She visited her at her home in the Austrian Tyrol, and while there had a splendid opportunity of learning her methods of technic and tone production.

### D. J. WINSTON.

D. J. WINSTON, president of the Kentucky College of Music and Art, of Newport, Ky., ranks among the leading vocal teachers of the day. He has been successfully engaged in this work for over twenty years. Many of his pupils are now fine singers, and are noted for the perfect ease with which they use their voice.

Mr. Winston makes a point of having his pupils understand (and also develop) the muscles which produce and support pure tone; also tone placing (or focusing the tone), and yet not contract the throat or other muscles. He has at present among his pupils several who have studied for



EMMA L. ROEDTER.

years under other teachers, and they claim that Mr. Winston's method has saved them from becoming vocal wrecks. He has also a number of public school teachers, who are only studying to know how to use their voices with ease in their school.

As a choirmaster he has been very successful, having



trained and directed very large choirs and choral societies for church and oratorio music. He has also gained a wide reputation as a teacher of sight-reading classes. Mr. Winston studied under some of the leading vocal teachers of Wales; also under Mrs. Behnke, of London, England. The Kentucky College of Music, of which Mr. Winston is president, has the following departments: Vocal, violin, piano, organ and all orchestral instruments, which are taught under high-class teachers.

(From the Cincinnati "Musical Messenger.")

EDITOR MESSENGER—I have known D. J. Winston, of Newport, Ky., for many years, and am pleased to say that some of his early pupils are now good singers and prize winners at our Eisteddfods. Mr. Winston was the conductor of the Congregational Church choir here for many years, and taught them several cantatas very creditably. One of them I must mention is the sacred cantata "Joseph," which was performed in character, and was well produced, also Handel's oratorio "Judas Maccabeus." This was a very grand performance, and a musical treat which showed the ability of the conductor, especially in the choruses, "O Father, Whose Almighty Power" and "We Never Will Bow Down." Mr. Winston has also taken several certificates at the Tonic Sol-fa College, London (England), and while he was here successfully taught that notation in one of our largest day schools. I can safely recommend Mr. Winston to the musical people of Newport, Ky., and around, as a thorough good teacher of both notations. He has also studied voice production under Mrs. Behnke and others of London (England), and from a conversation I had with him (when he paid us a visit last

Voice," by Saint-Saëns; "Nur Wer Die Sehnsucht Kennt," by Tschaiakowsky; "Altdentscher Liebesreim," Meyer-Helmund; "O For a Day of Spring," Leo Stern; "Oh, Listen to the Voice of Love," old English; "In Questa Tomba," Beethoven; "Chanson Russe," Paladilhe; "Berceuse,"

was done at Munich and Florence, that he might get the light from both Germany and Italy. Several years were spent at Munich, studying under Rheinberger and Gierhl. Florence was the next place of abode, where study was resumed under direction of that great pianist and famous teacher Giuseppe Buonamici.

Mr. Peirce returned to Dayton, and has divided his time since to teaching and concertizing, and been most successful in both. During the present season he will make weekly visits to Cincinnati, for the purpose of teaching and the giving of an occasional recital.

His playing deserves the warmest praise. Crystalline clearness, purity and genuine earnestness mark it. It is free from pretense and show. But in spite of his modesty, or perhaps on account of these qualities, it is a sort of playing that deserves to make its way and be appreciated as genuine—which will and has made its way, for all who have heard him must have been impressed with the honesty of the talent, the firm and artistic touch, and the beauty and poetry of the readings. He is one of the few pianists who are sure to captivate their audiences.

Mr. Peirce, besides his recitals in Boston, New York, Cincinnati, Cleveland, Detroit and other large cities, has made concert tours with Plunket Greene, Marie Brema and Camilla Urso. Not content with laurels won in one field of his art, Mr. Peirce has entered that of composition, and op. 1 presents two charming songs that will afford much gratification to all who appreciate sterling worth. They are productions of a high order of musical merit, and will assure their author an honorable place among contemporaneous composers.

The poems of these first compositions are from the pen of the famous woman poet, Johanna Ambrosius, and are of rare beauty—tender, simple, chaste in feeling; and Mr. Peirce's music is in felicitous accord with the spirit of the verse. "Sommernacht," and "Ich habe geliebt," are veritable art gems, and will appeal at once to all appreciative singers of the German Lied. While nothing can surpass the tenderness and grace of the original text, they have been well preserved in a beautiful translation.

In his op. 1 Howard Forrer Peirce has written two of the finest songs one may find, although he seek long among the choicest compositions.



MRS. NINA D'ALVIGNY.

Holmès; "Chant Hindou," Bemberg; "Erlkœnig," Schubert—a great variety, and yet she gave them artistic interpretation. There was a passionate longing portrayed in her interpretation of the Tschaiakowsky song. The old English song was given with fine expression and tenderness. One of her best was the "Chant Hindou," by Bemberg, bringing out its characteristic spirit and quaintness. Mrs. d'Alvigny proved herself an artist of exceptional ability; one who confers honor upon the city of her birth.

The reception Madame d'Alvigny got after her beautiful rendering of "Mon Cœur s'ouvre," from "Samson and Delilah," was an ovation, and that song is certainly a test for a modern artist, who, besides colorature, must be able to portray the more psychological dramatic passions. Few probably realized that Madame d'Alvigny was American (she belongs to Ohio), for she has been so many years in France, and is an example of the remarkable teachability



D. J. WINSTON.

year) upon this subject, I can safely recommend him as a teacher of voice production who takes the utmost pains with his pupils; and what is our loss has been your gain. Wishing your *Musical Messenger* every success.

Respectfully yours, TILNEY STEPHENS.  
Ex-student Royal Academy of Music, London (England), winner of upward of thirty Eisteddfod prizes, including two National Eisteddfod prizes.

#### MRS. NINA D'ALVIGNY.

MRS. NINA D'ALVIGNY (Nina Pugh Smith) is a Cincinnati by birth and early education, but her artistic acquirements and fame belong to the musical world. She studied vocalism both in this country and in Paris, and sang in opera in the French metropolis and in other cities in France, and on the Continent.

She is a genuine contralto, and possesses a voice that is exceedingly rare. It is a voice that greatly reminds one of that of Annie Louise Cary. It is mellow and full of expression. She is a pupil of Rosine Laborde, Paris; Clara Doria Rogers, Boston, and A. Giraudet, professor of opera, Paris Conservatory. Recently Mrs. d'Alvigny returned to Cincinnati, where she is teaching a limited number of pupils, at No. 6 Park row, Mt. Auburn.

Her song recital in the ballroom of the St. Nicholas on the evening of November 17 was a splendid tribute to the high art of her vocalization. The following comment from the Cincinnati *Enquirer* is worthy of note:

The ballroom of the St. Nicholas last night with its æsthetic new tints and softened light was a fit environment for the song recital which was given by Mrs. Nina d'Alvigny, that distinguished Cincinnati singer, whose fame has gone abroad. Mrs. d'Alvigny is a genuine contralto, and in her domain she is easily recognized a queen. Her tones are exquisitely mellow, deep and musical. Their very quality lends sympathy to the voice, which is enhanced greatly by genuine sentiment and the presence of soul. Her numbers were: "My Heart at Thy Sweet



HOWARD FORRER PEIRCE

and power to develop which American artists possess when trained in a truly artistic atmosphere.—Montreal Star.

#### HOWARD FORRER PEIRCE.

FOR a number of years Howard Forrer Peirce, as pianist, has been ministering to the pleasure of concert-goers by performances that won for him the applause of his fellow musicians and commendations from the critics.

Mr. Peirce was born in 1865, at Dayton, Ohio, and received his early musical training from the local teachers, W. L. Blumenschein being one of them. His foreign study

#### THE REIGN OF THE MEDIOCRAT.

By EDGAR STILLMAN KELLEY.

WE Americans are so prone to the vice of exaggeration that I refrain from stating the height attained by the mercury on that hot summer afternoon when last I called on my versatile friend Hans Von Brechnowski.

So wide is the range of topics which interests this unique character that he is easily incited to conversation. Monologue were a more accurate term, for the flow of language gains in momentum, like a mountain stream in its course, and one finds it useless to throw in a parenthetical phrase or foot note, for like so many chips and twigs they are tossed aside by the gathering force of the flood.

In extenuation of this peculiarity of Von Brechnowski, he it said that one rarely fails to profit, if he be a good listener. One usually absorbs unfamiliar facts or learns to view an old subject in a new light or from a novel standpoint, such is the unusual fund of information at the command of my friend. When this fund is exhausted his powerful imagination stands him in good stead. At times this faculty leads him astray, but so keen is his intuition that he often hits the nail of Truth upon the head with a hammer forged from an alloy of Fact and Fancy. On the present occasion I was amused to find that my conventionalisms concerning the weather touched him off like a rocket, sending him into the realms of thermology.

"Yes, truly, it is uncomfortably warm, and yet I believe, under the existing conditions, we have little cause for complaint." (I asked him "Why?") "Bethink you for a moment of the appalling heat of the sun, estimated at thousands, yes, millions of degrees Fahrenheit; then consider the incalculable cold of space and the ninety millions of miles of our remoteness from the source of heat. On the other hand consider the small variations of temperature which our frail bodies can endure. Few can exist when the cold exceeds 50° below, or the heat 150° above zero; the majority prefer a range between 30° and 80° above, while the more delicately constituted long for the quieting tepidity of 72°. Again, seeing that a variation of but one degree above, or below, the normal temperature of the blood indicates disease, and this one degree is



EDGAR STILLMAN KELLEY.

maintained in spite of the millions of chances against it, we wonder that so many of us live at all."

I then hastened to explain that it was less the heat than the thought of extremes in general that annoyed me. "In politics, religion and art, for instance, I believe in aiming at the Golden Mean, avoiding extreme views as being—" "I get your meaning," filled in Von Brechnowski, "but I hope you realize that it is possible to be an extremist in one's devotion to what he thinks is a mean of golden value. I have gone into this matter somewhat fully in my treatise on the peculiarities of the Mediocrats."

"This, by the way, may interest you, and if you will have a moment's patience I will look it up." He then proceeded to rummage among his effects. In the process he fished up, now a fragment of a novel, again a few cantos of an unfinished epic, and, after some effort, a large dusty bundle of projected essays, whose titles betokened the interesting nature of their contents (to be) as well as the author's *Vielseitigkeit*. One, for instance, was "The True Causes of the Downfall of Assyria and Babylonia, being an Exposé of the Follies of the American Sewage System." Another promised "A Safe and Sure Method of Betting at the Races, Showing How the Laws of Chance May Be Reduced to a Certainty." More attractive to me personally were those labeled "Future Possibilities of Originality in Music" and "Did the Lost Tribes of Israel Settle in Britain or Atlantis?" At length my friend exclaimed, "I have it now! My work on Mediocracy." He forthwith read me what I regarded as his ablest effort. Being at the same time more nearly completed than anything else I had ever known him to attempt, I urged him to prepare it for the press, and before I left he promised to do so.

Some weeks later he wrote me that in finishing his essay it had grown to pamphlet size. This fact, coupled with the somewhat inflammatory character of the work, deterred him from finding a publisher. More than ever interested in the scheme, I persuaded him to issue the brochure himself, promising to review it at the earliest opportunity. The advance sheets having arrived, supplemented by an appendix in manuscript, I shall endeavor to present the leading features of "The Reign of the Mediocrat."

Holding myself in no wise responsible for many of the ideas brought forth, I heartily recommend its perusal to all who feel a desire to promote the cultivation of artistic taste among our countrymen.

In the introductory chapter the writer takes some pains to justify the use of the term Mediocrat. He frankly admits that mediocracy is a hybrid, derived from *mediocris*—midding, and *βραττία*—rule, i. e., the rule of the middlings. Still he deems it preferable, by virtue of its suggestiveness, to the more homogeneous mesocracy, from *μείδος*, middle, and *βραττία* analogous to *αριστοβραττία* the rule of the best.

Von Brechnowski naively observes (page 4):

It is truly singular that, while the American Constitution is of all others especially intended to bring about the rule of the true *αριστος*—(i. e., the best morally and mentally) the *μείδος*, the "mediocris," the middling, the so-so contingent, so far outnumber the former class that we are rarely ruled by the "aristos," but are provided with mental and moral mediocrity through the government of the mediocracy.

But we must devote our attention to the influence of mediocracy upon the fine arts.

The author, despite his name, is an American by birth and parentage, yet his work somehow savors of Teutonic thoroughness. In the historical review of his subject, we find evidences of this German *Gründlichkeit*, where, among other striking statements, we learn (page 6), that although the Mediocrat was never so powerful as at present, yet made himself felt even in the circles of classic Greece.

Plato complained that "the mob at the theatre hissed and applauded, compelling the judges to decide against their own better convictions." \* \* \* The mediocratic tendency to delight, not so much in the portrayal of the sublime and the heroic, as in the travesties upon the same, was also observed and bewailed by the great philosopher, for he adds: "The people were so delighted with 'The Clouds of Aristophanes' that they applauded the poet more than they had ever done before, and insisted on the judges placing his name first upon the list." This may surprise some who have believed that *οἰκολοί* necessarily possessed true Attic taste.

In the second chapter, on Age Evils, the writer takes a strong stand against those critics who maintain that moral or artistic virtues are confined to one era, and their complementary vices to another. He laughs at the literati and artists, who believe that a man who has wrought in one school is necessarily a weakling, when—presto! let him but follow another and he is perforce transformed into a genius. He pooh-poohs the idea that "because a man's life limit is cast in a given century he should be compelled to treat a certain prescribed series of subjects."

Least of all is the author in sympathy with the maxim that the art work of one age is, by virtue of its chronological significance alone, superior to all similar productions of former periods. Nor can it be definitely predicted (such

is his firm belief) that it must overshadow the efforts of all future time. On page 13 we read:

Every age is beset by evils peculiar to itself, and the ingenuity of man is taxed to invent weapons wherewith to combat them. These evils being vanquished, others with novel features and perchance more formidable arise to annoy the seekers of the beautiful in the succeeding age. These, too, must be fought! \* \* \* In the period now drawing to a close, the great champions of true art have doughtily struggled against Philistinism. So weakened is the power of the Philistines that they are no longer feared, and, in fact, bid fair to become extinct. But unfortunately in the violent attacks made upon the Philistines their good points (and who is devoid of them?) are wholly overlooked. For instance, in spite of their blindness to the merits of rising artists and composers, they confined their animosity to the youthfulness of the incipient schools and the novelty of their methods. The Philistines were merely aggravated specimens of conservatism. Their onslaughts were made against newness, not necessarily against beauty. Indeed, in worshipping the works of past epochs they include, along with much that is inferior, a good deal that is genuinely great and lasting.

(Page 19.) The evils of one age, it will be seen, are therefore, in many instances, but the abnormal exaggerations of the virtues of the immediately preceding period. The early Davidites, having proven that the new art was not essentially bad, and that the old was not, by reason of its age, good, the latter day Philistine fighters have shown a tendency to claim that the old, being such, was bad, and the new, per contra, was therefore good. \* \* \* The next step was to show that the old school artists adhered to laws formulated for the preservation of beauty—the new school must therefore abandon them; the old school sought strong contrasts, hence the new seeks to avoid them. In place of heights and depths there must be a mean level as far as possible.

This devotion to the medium, the middle, the mean, indicates the nature of the Mediocrat in art.

A somewhat delicate distinction is made between the mathematical mean of the Mediocrats and the golden mean of the great masters. The former can readily be obtained by measurement, the latter only by the instinct of genuine genius. This is akin to Ruskin's apothegm, "The subtle laws of Proportion will never be numbered or known."

Bold, indeed, is the opening of the chapter on the "Philosophy of Beauty." The author springs upon this well trampled ground, with an assurance truly startling. He makes numerous a priori statements with an Emersonian sweep, stimulating one's imagination rather than feeding him with facts. Thus (p. 24):

Beauty presupposes one or both of two properties, contour and intensity. The profile of a mountain, the windings of a stream, the irregularities of the seacoast, appeal to our sense of beauty chiefly by means of their contour. The varying degrees of verdure in a landscape, the swiftness of a torrent, the brilliancy of a sunset, the violence of a storm, affect us more through the medium of intensity. In pictorial art we seek similar attributes. In literature contour is found in the ebb and flow of incident, while intensity is afforded by the soul conditions of the characters. In music the contour of melody is complemented by the intensity of tone color and dynamic force.

(Page 31.) The world's greatest artists were men who mastered the widest range of contour and the most diverse degrees of intensity. But with their instinct for the Golden Mean they neither soared into the ether of exaggeration nor sank into the swamps of triviality.

The believers in the mathematical mean are opposed to all manner of elevations. In society, while teaching the duty of elevating fallen humanity they seek to pull down those in high estate. In art the leveling process is applied to ideals which are brought within the limited range of the mathematical mean. \* \* \* It was but natural that the shrine of Un-beauty, so long neglected, should have drawn unto it the Mediocrats in art.

Scientists are in doubt which were first "evolved," certain flowers or the insects necessary to their fertilization. Von Brechnowski falls into a similar quandary concerning mediocratic authors and their readers. Did the demand call forth the supply or the supply create the demand? The evolution of the mediocratic novel is easily traced.

First appeared the tale without a hero—it was regarded as "clever." Then naturally followed the narrative without a character. "Bravo!" This paved the way for the romance without a plot. "Better yet." Lastly the novel without an idea. "Best of all, for it requires no effort to follow it." The editor of one of your popular magazines voices the opinion of mediocracy when he advises parents to give their children between the years of ten and eighteen the standard authors, because "after that who has time to read Scott, Dickens, 'Don Quixote,' Hawthorne, Chas. Lamb, Dumas, Victor Hugo, &c.?" \* \* \* Then comes such a press of new books that the old ones are pushed into the background. That current scientific works should comprehend and add to the contents of former books on the same topics one can readily grant, but as for literary art, mere freshness from the press does not stamp a book with the seal of superiority. \* \* \*

The author's conceptions of what is desirable in pictorial art will doubtless occasion criticism and dissent in certain quarters. True, some may feel more than half inclined to agree with him, and take a grim satisfaction in the knowledge that someone has had the audacity to express opinions which they themselves had hardly dared think. In chapter V. (p. 51) the earnest seeker after artistic truth gives vent to his distress concerning

\* \* \* Those painters, illustrators, &c., who have tired of beautiful faces, graceful forms, brilliant coloring and strong contrasts, so beloved by the great masters. \* \* \* True, in hearing or beholding the same order of things continually the mind wearies even of the best.

Hence the change in fashions, not only in dress but in politics, art and religion. Lord Bacon states that one of the reasons for suicide is because "some men tire of doing the same thing every day." \* \* \* Thus it came that certain artists, regarding the field of beautiful art exhausted in its power to please and to elevate, sought to force upon the world works portraying pug-nosed saints, lantern-jawed heroines and humpbacked angels, jumbled in Japanese perspective. Landscapes afford less opportunity for ugliness, although one finds misshapen and distorted trees. Still there would be little chance for originality here. At last the thought of depicting nature as viewed by a near-sighted person was successfully carried out. Encouraged by this, landscapes as seen by the sufferer from astigmatism were brought forth. This led to an output of scenes as they appear to him who is cross-eyed and color-blind. Now each of these schemes are justifiable, for it gives the subjective side of art. True enough, but change of method does not imply progress.

Von Brechnowski rightly affirms that it is in the subjective arts, architecture and music, that the well meaning non-professional is most subject to the impositions of mediocratic devotees (p. 62):

There being next to nothing in nature for the architect or musician to reproduce, the amateur is often easily misled. It requires, in fact, a strong nature and keen aesthetic insight, to combat the dictatorial architect, or to withstand the persuasiveness of the plausible musician, following the mathematical mean.

The tenets of architectural un-beauty are evidently not yet definitely stated, for although ugly structures are constantly springing up around us, the builders disclaim all responsibility for lack of grace and symmetry which result from a distortion of plans for practical ends. ("Business before Beauty" is a motto of the Mediocrats). \* \* \* And yet this does not excuse the decoration of Egyptian architraves with Gothic finials, the superposition of heavy stone Ionic columns above delicate bars of steel, nor the absurd mixture of mediæval styles and classical orders.

The author seems to be a little less conversant with the technical terms of music than with those of other arts. At least he is not so profuse with those unusual words and foreign phrases that confuse the average reader, making him feel like an embarrassed witness of whispering in company. Von Brechnowski's dual theory of beauty is rather prettily illustrated in his characterization of the last two great writers of German music. Wagner he calls an "Apostle of Intensity." Brahms is termed an "Apostle of Outline." I suppress all the criticisms he makes upon the works of these important masters, for we have all formed our opinions long ago. But the general comments are worthy of note (p. 73):

The Apostle of Intensity was often sadly lacking in outline; the Apostle of Outline was yet more deficient in intensity. By virtue of this double precedent mediocratic taste demands of composers—so it seems—a compliance with at least one of these requirements, viz., vagueness of outline (definite melody and musical form), or medium intensity (tone color, harmony, &c.). In instances negative virtues are combined—amorphous design and neutral tint.

We find in the Appendix to this pamphlet (still in manuscript) much that will tend to quiet any unseemly spread-eagleism, for, although loyal to his native America, Von Brechnowski believes that nothing is so fatal to progress as a blindness to our failings or the unwillingness to remedy them. He quotes the proverb denying the ability of the fountain to rise above its source. He affirms that:

\* \* \* Genuine national art cannot be an affair by itself, a part, a something stuck on. No; it must be a natural outgrowth of an inward necessity for artistic expression, modified and colored by the immediate environments. \* \* \* An art producing people must first love beauty in nature. Our early American writers, admitting the lack of historical and legendary material for artistic treatment, relied on the wonderful beauties afforded by our scenery. Emerson wanted someone to "sing Oregon"; Whitman also felt the possibilities of the Western wilds. But what are the apparent prospects? Visit the mountains of California, and lament the fallen redwoods which the centuries had erected. See also how the forests of Wisconsin and other lumbering States have suffered devastation. What of the birds of song and plumage. Massacred by the million; while the almost equally picturesque fish and game are wantonly exterminated. Are the romantic charms of the Palisades on the Hudson appreciated? They make excellent street pavements, and are, therefore, in process of destruction. Are there buildings or landmarks interesting by reason of historical associations? Mention the fact, and their fate is sealed. Is there symmetry of design in the plan of our great metropolis? From the Brooklyn Bridge one sees but one approach to unity—not of structure, but of decoration—and this is afforded by the gigantic signs which proclaim the merits of a patent medicine. Thus we see manifested the reign of the Mediocrat!

And yet in spite of the unpromising outlook for the lovers of Beauty, the author bids them be of good cheer, for he predicts the time when they may wrest the reins of power from Mediocracy. "Nothing in the American character is more pronounced than that extraordinary common sense which is constantly active in effecting reforms. To this common sense, the champions of the Beautiful must appeal; then the downfall of the Mediocrat is assured."

Since writing the above I learn that Von Brechnowski has gone out West to investigate a promising land speculation, and the printer waits in vain for "copy." I am therefore left in a somewhat embarrassing position. When the pamphlet is to appear, none can foretell. Undertake it myself, I cannot; neither do I wish to destroy this review, which, with all its faults, may contain a suggestion or two, not altogether devoid of interest.



# Some Americans in London.

**W**E present our readers with a brief sketch of the work of some of our American musicians in London, together with personal details of their art life. Many of our most successful singers and instrumentalists have now made a name for themselves in London, and American compositions are also finding many admirers in England.

## GIUSEPPE CAMPANARI.

**A**S it was by an American audience that this artist was first proclaimed a great singer, and as he has, since then, devoted himself almost exclusively to work in America, it is but just that his name should appear under this heading. In addition to the reasons named he is decidedly American in sentiment although Venice is his birthplace.

He headed the list of newcomers at Covent Garden during the recent season, and it is a matter of much regret that his American engagements did not permit of an earlier arrival here.

Coming when the opera season was already on the wane, his appearances were necessarily limited in number, being only four in all, viz. in "Il Barbiere," "Carmen," "Faust" and "Aida."

Very soon after he had made his initial bow (as Figaro) before a London audience, he earned the appreciation which his art commands, and from that time until the end of the season his work was characterized by wonderfully clean tone production and clear enunciation.

His beautiful, sympathetic voice and dramatic ability complete the list of charms by means of which this artist has ingratiated himself with the opera-goers. At the hands of the London music critics he was treated very graciously, which means much to one who comes a stranger to Covent Garden. The artistic value of Giuseppe Campanari created an imperative demand for his return next year.

## FRANCIS STUART.

**I**T is difficult in these days of intense activity not to overstep the natural and unwittingly adopt the forced and distorted in any branch of art. The tension in all walks of life of to-day, which is largely superimposed by unprecedented competition, leads us to an exaggeration that really defeats our cherished object. In nothing is this more true than in voice production. There is much to be said concerning the natural and supposed gifts, as well as the fitness of the pupil, but to the teacher we look for the proper understanding of the subject and a sincerity of purpose which is necessary to convince the pupil that their instructor is working in their interests.

The problem before our teachers of voice production to-day is how to develop the voice on natural methods so that the pupil may sing a legato scale and yet give, providing it is in their nature, due dramatic expression as required in the interpretation of some modern music. The writer had a most interesting conversation recently on this subject with Francis Stuart, of San Francisco.

He is fortunate enough to have studied with that great representative of natural singing, Signor Lamperti, whose method he grasped so completely that this eminent authority gave him a certificate saying he was thoroughly competent to teach it.

Mr. Stuart has several promising pupils in California, among them being a young baritone, Atwill Brooke, who created quite a furore by his artistic singing of songs by Schumann in a concert this season in London. Several engagements followed, which is the best proof of a genuine success. These practical tests proclaim the teacher with the right method.

## MME. MARIE DUMA.

**C**ONSPICUOUS among the ranks of dramatic sopranos is Mme. Marie Duma, who, although a native of Boston, is nevertheless of English extraction. Her great natural gifts were recognized at a very early age by no less a judge than Mme. Titiens, and, acting on her advice, Mme. Duma resolved to enter upon a professional career.

She began entirely on her own responsibility as a church singer, and in 1888 was enabled to go to Paris, where she placed herself under the care of Marchesi. Italy was the next step in her artistic career, and Mme Duma's debut was made in "Traviata," at Sienna, in 1890. Quite a triumphal progress then began as the singer visited in turn the principal cities of Italy, passing thence to the Austrian and German capitals. An engagement with Signor Lago in London led to an appearance with the Carl Rosa



MME. MARIE DUMA.  
London.

Opera Company at Liverpool, and for three years Mme. Duma sang the leading parts with that company.

When Hamish MacCunn's opera, "Jeannie Deans," was brought out at Edinburgh she was chosen to create the part of the heroine, and on the production of the same composer's "Diarmid," at Covent Garden, the part of Grania was entrusted to Mme. Duma. So delighted was the Marquis of Lorne, the librettist, with her impersonation of the highland heroine, that he presented her with a beautiful portrait of himself and a handsome jeweled pencil-case.

Mme. Duma has sung at all the important London concerts, with the provincial choral societies, and has been engaged for the Royal Choral Society's concerts this season at the Albert Hall.

## ARTHUR REGINALD LITTLE.

**A**MONG the young American artists who have appeared during the past season in London few have so speedily won their way into popular favor as Arthur Reginald Little, whose piano recitals at Queen's Hall met with so much success.

The young pianist received his earliest tuition from Walter Johnstone, who was the first to encourage his talents, both as a performer and a composer. Mr. Little had gained considerable reputation as a pianist in New York before he decided to study with Leschetizsky, with whom he spent several years perfecting himself as a solo artist.

At the end of that time and with the good wishes of his

teacher Mr. Little made a most successful debut at the Salle Erard, Paris, and this was followed by his appearance in London, where the press spoke in high terms of his technic and versatility. Under Dvorak Mr. Little has studied composition and the eminent composer has spoken of his pupil as having a spontaneous and beautiful gift of melody.

Already several songs, piano solos and pieces for strings testify to this, and a concerto is very highly praised by Francesco Berger, secretary of the Philharmonic Society, and also by H. J. Wood, conductor, of the Queen's Hall orchestra, who will, I understand, produce the work this autumn with Mr. Little at the solo instrument.

## ANTOINETTE STERLING.

**T**RUE womanhood finds its highest development under the unfettered customs of America, and one of the most striking illustrations of this is to be found in the career of Mme. Antoinette Sterling. Her life in London might be likened to a star of the first magnitude, whose effulgence has lightened the path of thousands. She has used her grand gifts of voice, musical talent and superior intelligence so as to do the most good to mankind. Nor has her work been confined to public appearances, for she is never happier than when visiting the jails, touching many a hardened sinner with her tender art; or, at the hospitals, "cheering the sick with her music rare," or lifting her voice for sweet charity, or pleading for purity. To come in contact with her remarkable personality is to feel an ennobling influence, which is as far-reaching as it is lasting in its effects.

Her rich, contralto voice, with which she expresses with infinite perception and tenderness, accentuated by the language of music, has charmed thousands of people in all walks of life, who have showered upon her tokens of their appreciation and words acknowledging the inestimable good she has done them.

One day when Gounod paid her a visit she sang to him Cowen's "Better Land." Crossing the room, he kissed both her hands and said: "I have heard all the voices in the world, but yours is unique."

During her student days she received instruction from Miss Anna Sykes, Sig. Abella, Sig. Bassini, of New York; Manuel Garcia, of London; Mme. Marchesi, and finally Mme. Viardot-Garcia. At the close of this period of preparation she sang at a concert before the King and Queen of Prussia, who were very enthusiastic over Miss Sterling's singing of German Lieder.

On returning to America she gave recitals of German songs, which excited much controversy, but, being sung with so much art, a new interest was awakened in this rich mine of musical lore. She immediately accepted a position in Dr. Henry Ward Beecher's church, and her sympathetic voice and heartfelt earnestness inspired all who heard her. This noted divine, speaking of her, said: "I never preached so well in all my life as when she contributed to our service by her soul-stirring singing."

When Bach's "St. Matthew's Passion" music was first brought out in Boston, she and Mme. Rudersdorf were among the soloists. She soon gained an enviable reputation in the United States, but was induced to come to London. Here she made her debut, November 5, 1873, at M. Riviere's promenade concerts at Covent Garden, under the conductorship of Sir Julius Benedict. This was a classical concert, and she sang the "Slumber Song" from Bach's "Christmas" oratorio, and Hullah's "Three Fishers." She came unheralded, and fairly took London by storm. Her rich contralto, her phrasing, distinct enunciation and generally masterful interpretations won an ovation from the public, besides evoking the personal eulogies of a number of eminent musicians present.

The name of Antoinette Sterling immediately became a household word throughout Great Britain, and probably no artist before the British public meets with the reception accorded this singer. She is at present making a ten



ANTOINETTE STERLING.

London.



weeks' tour through the provinces, meeting with the same old enthusiastic receptions everywhere.

America may well be proud of furnishing to the world a singer who is first a woman in the noblest sense of the word, and then an artist with few equals and no superiors.

### WEBSTER NORCROSSE.

WEBSTER NORCROSSE, the basso, is the American member and one of the founders of the celebrated male quartet, the Meister Glee Singers, who, during the past eight years have been one of the leading musical at-



WEBSTER NORCROSSE.  
London.

tractions in the British Isles. A Bostonian by birth, he had already made a career in the United States before going abroad, and will be readily remembered in many towns throughout the United States, especially in Boston, St. Louis, Chicago and San Antonio, Tex.

Mr. Norcrosse took a keen interest in the late war, and would have been a fitting candidate for Roosevelt's Rough Riders, his Texan experiences having taken him for several months on the "trail" in Kansas, with a large herd of "long horned Texans," as a full-fledged cowboy. The evening before starting having appeared with great success as Gaspard in "Les Cloches de Corneville" in San Antonio.

In St. Louis, he was at one time a member of the Church of the Messiah Quartet, a very popular male quartet. His appearances with the famous Chicago Church Choir Opera Company were most successful, beginning with light opera and extending to "English" opera. His representations of Senta in "Les Cloches" and Gaspard in "Les Cloches" and Count in "The Bohemian Girl" were well known in the West before his departure for Germany for a season of instruction under Stockhausen, of Frankfurt-am-Main. He had previously undergone tuition with W. R. T. Hammond, of Worcester, and Charles Runy Adams, of Boston. After concluding with Stockhausen, he was at once engaged by the Carl Rosa Opera Company, and appeared throughout Great Britain and Ireland, in some of the greatest roles ever written for a basso profundo, viz., Bertram in "Robert le Diable," Peter the Great in "Star of the North," the bass role in Halévy's "La Juive," and the King in "Lohengrin."

Leaving soon after Carl Rosa's death, he helped organize the Meister Glee Singers, whose quartet singing has been such a revelation to the British public. This quartet is to accompany Madame Norcrosse on her tour around the world, beginning next spring in Australia, returning by way of the United States and Canada.

Mr. Norcrosse can justly claim to have thoroughly established himself in England through his fine bass voice and highly artistic singing. He has had great success in oratorio, particularly in "The Messiah" and "The Creation," for both of which he was specially prepared under Prof. Stockhausen.

### MADAME NORCROSSE.

CALIFORNIA has given to the world some gifted singers, and one from that glorious clime who will claim the attention of English musicians and amateurs this coming season is Madame Norcrosse. Mr. Vert has arranged a tour for her when she will give concerts in many of the provincial centres, associated with such eminent artists as

Edward Lloyd, Miss Ada Crossley, Mr. Holman and Madame Frickenhaus, in addition to the Meister Glee Singers. This will undoubtedly be followed by a London concert, when we shall hear this fine dramatic soprano in the metropolis.

Readers of THE MUSICAL COURIER will remember her great success in the parts of Carmen, Aida, Selika in "L'Africaine," in the operatic performances in which she took part on the Continent.

Although a Californian, Madame Norcrosse was educated in France, and speaks French and English alike. She has enjoyed the valuable advice of Mme. Artot de Padilla, who is so highly esteemed by the leading musicians of the French capital. The roles Madame Norcrosse had the opportunity of passing with her included Brünnhilde in "Die Walküre," Venus in "Tannhäuser" and Isolde. Among those who heard Madame Norcrosse sing at the famous soirées of Madame de Padilla were Weingartner, Puccini, Boito and Massenet. Each of these composers has given Madame Norcrosse mementos of their appreciation of the manner in which she interprets their compositions, and surely no better indorsements could be wished for by any singer. Their influence will be of invaluable assistance to her during her career.

Madame Norcrosse's magnificent appearance has been a great factor in the success of her impersonation of operatic roles, and no doubt her commanding personality will have a great influence upon the concert platform.

During Madame Norcrosse's Continental experiences her voice, which was formerly a mezzo, has gradually developed into a dramatic soprano, thus fitting her for those characters with which the name of Frl. Ternina is associated. Her dramatic talent especially fits her for such a part as Brünnhilde in "Die Walküre."

Madame Norcrosse is now negotiating for a tour of Aus-



MADAME NORCROSSE.  
London.

tralia, returning by way of America, where she will make an extended tour in the United States.

### MRS. MABEL HAAS-SPEYER.

ONE of the very best American singers who has visited us this year is Mrs. Mabel Haas-Speyer, of Kansas City. She has been passing some oratorio roles with that well-known vocal teacher, Edward Wareham, who speaks in the highest terms of her voice and the intelligence she displays in readily grasping the traditions as they are understood in England.

The writer had the honor of hearing Mrs. Haas-Speyer sing at a reception recently, and was surprised to hear such an exquisitely pure soprano, and one capable of giving due expression to the dramatic as well as the florid passages in the grand aria from the "Magic Flute."

In England we have few high soprano voices possessing a full medium register, having low notes that can give satisfactory sustained effects. Mrs. Haas-Speyer took the runs with ease, her staccato and coloratura singing exciting great admiration. Her second selection, "Hear Ye, Israel," was given with dignity and breadth of style. Now that she has received the traditions Mrs. Haas-Speyer will doubtless make a great name for herself as an oratorio singer par excellence. In addition to the ample field that is open to her in the United States we may mention that her voice would make her popular in England, the home of this form of music.

She has while in London also looked over some songs and ballads which are popular in London. After her stay here she left for six weeks' holiday on the Continent with her husband, prior to her return home. The tour includes visits to Paris, Berlin, the Rhine and other interesting music and art centres.

She will thus return to Kansas City with plenty of new energy and new ideas. Travel and study abroad for an artist of Mrs. Haas-Speyer's attainments puts the finishing touch to the culture that has a beneficial influence on the atmosphere of her home and surroundings.

### MISS MARIE ENGLE.

FEW, if any, of our great prima donnas, have ingratiated themselves so thoroughly into the favor of the English public as Miss Marie Engle.

Whether she appears in one of the leading roles at the opera, or whether singing in her charming, piquant manner an aria in concert or winning warm admiration in a drawing room, she is always a favorite. It is doubtful if any two singers this season have done the amount of work that Miss Engle has. The demand for her services in the large fashionable drawing rooms, which are all the rage from the middle of May to the middle of July, has been unprecedented.

Her rare charm of manner, her magnificent appearance and her personal popularity, added to her vocal gifts, have given her an almost unique position here. Hers is one of the few genuine successes we have to record.

Miss Engle is nothing if not generous, and she always has a good word to say for her teacher.—Mme. Murio-Celli.

### MISS EDITH MARTIN.

THE talented young harpist, Miss Edith Martin, from Boston, made her London début at the last classical night of the promenade concerts, at Queen's Hall. These concerts have now come to be looked upon as some of the best in London, and many of our leading vocalists have appeared there during the season.

The subject of this sketch is the winner of the first prize at the Vienna Conservatorium, where she studied under Professor Zamara, who is acknowledged to be one of the greatest contemporary players on the harp. Before coming abroad she was carefully grounded in the harp by Professor Schuecker, of Boston. Three years' careful tuition with this celebrated master at the Vienna Conservatorium, in addition to private lessons, has enabled Miss Martin to acquire a sound method, affording the necessary technic to cope with the difficulties of her instrument. Her facility of execution, her sympathetic and broad tone



MRS. MABEL HAAS-SPEYER.  
London.

and her remarkably clear arpeggios show her to be an artist as well as a virtuoso.

At her début in Vienna she met with immediate and unqualified success, creating much surprise at the amount of soul she put into her interpretations. Professor Zamara is justly proud of his pupil, who emulates him by her serious work and her selection of music of the highest standard.

Herr B. Lvovsky, the well-known critic and editor of the Austrian *Musikzeitung*, in speaking of Miss Martin

## THE MUSICAL COURIER.

said: "Last season I had an opportunity of hearing the beautiful young American, Miss Edith Martin, play the Fantasia concerto of Parish Alvars. I had frequently heard this composition played by the celebrated harp virtuoso, Charles Oberthur, and was astonished to hear this young American girl interpret this difficult composition in a manner equaling that of the celebrated harpist. Miss Martin's beautiful, resonant tones, her clear arpeggios and generally faultless technic, as well as the understanding

Professor Robert Fuchs, not forgetting in the meantime the study of singing.

"Her gift in this last was such as to evoke the advice of study in Italy. In the meantime, this versatile young lady will be heard as a harp virtuoso in London. Judging from the excellence of her work up to the present, her future should be a very brilliant one, and we shall hope to receive news of the triumph of the fair American."

Her genuine musicianly spirit was shown in her selec-

Her playing of the adagio movement from the "Moonlight Sonata," at her own recital, showed not only beautiful phrasing, but an insight into the character of the composition. Her other numbers included works specially suited to the harp, such as John Thomas' "Autumn," and a well-contrasted morceau of Mendelssohn, also "Mia Manca la Voce" of Rossini.

Professor Zamara always took a special interest in Miss Martin, and it was his custom on his birthday to present



Photo by Mendelssohn, London.

EDITH MARTIN.

London.

and taste displayed in her interpretations, must delight the hearer. Her unusual talent for the harp is combined with a thorough musical cultivation.

"She was born in Boston in 1878, there studied the harp under Professor Schuecker, and also acquired much proficiency on the piano, at the same time taking lessons on the violin from the director of the Boston Conservatorium. She took a diploma in piano playing, and soon after came to Vienna, in order to pursue more thoroughly the study of the harp, under Professor Zamara; at the same time she received instruction in harmony and counterpoint from

tions for both her début and her own concert, given at Queen's Hall, a few days later. Professor Zamara was so pleased with the intelligence displayed by his gifted pupil that he composed and dedicated to her a beautiful "Romanza" and also inscribed to her his arrangement of Mendelssohn's "Sur les Ailes du Rêve" and Schubert's "Benediction des Larmes." The two last named were appropriate numbers to figure on an orchestral program, containing Beethoven's Ninth Symphony and other works calculated to sustain the reputation of the Queen's Hall Orchestra.

her with some composition or arrangement from his own pen. On this last occasion, he presented her with two copies of his "Romanza," one beautifully bound, with her name stamped on it in gilt letters.

Miss Martin has arranged to give harp recitals, assisted by other artists, among whom is Miss Regina de Sales, at Berlin on November 29, Leipsic December 1 and Stuttgart December 3.

Negotiations are in progress for other concerts at Dresden and Vienna, and she looks forward to an Australian tour next summer.



# The Future

... of the ...

TRANSLATED BY  
CHARLES PEABODY, PH. D.

BY  
EUGENE GRUENBERG.

# Violin

THE question has been raised whether the days of the violin as a solo instrument are numbered and whether its star is fated soon to go the way of all flesh and disappear, just as we have observed in the case of all instruments except the piano and the human throat, and for the sake of argument, the violin. We shall hardly assume the right of settling this question by ukase, as it were; we shall leave this to those authorities who hear the grass grow and are in a condition to tell good eau de cologne from old Limburger cheese in pitch darkness; such qualities are only exceeded by the facility of these infallibles in copying half or whole pages of learned books. But "revenons à nos moutons."

First we shall have to pose ourselves a "previous question"—what has caused all these once favorite instruments to fall away from the galaxy of soloists?

There is to this but one answer, and that is, the lack of a practical, up to date, worthy literature. But what explains the unwillingness of the great composers to contribute to the volume of the repertory of all these instruments? The answer here, too, is not far to seek—the simple nature of the several instruments, which, as to tone color and expression power, fall far short of the ideal which the masters had before them while composing. So it came about that it was either for the practice in writing or for the peculiar honoring of some virtuoso of the flute, horn, clarinet, &c., that a composer (generally young) would depart from the rule and favor the neglected instrument with a new opus.

It may here be objected that even in the power of expression the piano is exceeded by perhaps all the wind instruments, and generally by their charming and often luxurious tone color; these points are not to be denied, yet they do not counterbalance those peculiarities of the piano that helped it to conquer the world, namely, polyphony in combination with an almost unlimited compass. The piano is an orchestra in itself; what wonder then that it has nearly won the hegemony? Its unexampled popularity is explained not only by its unapproachable utility on all possible and impossible occasions, but more particularly by its comparative ease of manipulation, whereby it is granted even to talent "that might see better days" to bring out quite endurable performances.

Experience shows that the piano's only rival arises in the violin, by reason of its captivating beauty of tone, its expression, only short of language, and its other excellencies without number. At all times the violin has been called the "queen of the orchestra," and its votaries have been and are quite as widely distributed as those who "pound" the piano. Thus it is as much played, if not more than the piano—and so much, if not more abused. The violin is not only the most beautiful, but also the most terrible instrument on God's broad earth—when resting elsewhere than in a master's hand; the reason—because it exceeds in difficulty all other tools of tone—nay, more, anything in this solar system of ours.

In spite of the troublous resistance of this difficulty, and in spite of the somewhat incomplete development of its polyphonic nature this little queen has always fought the fight for her supremacy over the piano with great fierceness. One might almost call it a fight between the great powers, harmony and melody. Nevertheless in the course of time men came to agree on a *modus vivendi*, hoping by a union of the two antagonists to meet all demands which seemed too much for either alone. But our question of the life of the violin as a solo instrument is not discharged since it is evident that under no circumstances can the violin entirely lose the character of a singer, and so must always remain to some extent a soloist.

But could even a cantatrice exist without her repertory? If you think of Madame Patti, why, yes, but if the repertory of all singers, men and women, were as limited as Patti's, the continuance of solo singing from an artistic point of view would be as much endangered as that of the violin. Since Gluck, Weber and Wagner, however, the *béti*s chantes of the old Italian opera can only be taken on sufferance. Patti is a born song bird, and gives us pleasure by the irresistible magic of her voice no matter what she sings. That she sings, in addition, with consummate finish only helps us to forget the easier the lesser worth of what she brings forth from that marvelous throat. At the high grade which musical art has now reached solo

singing would come to a sudden stop if vocal artists had to content themselves with the material that Madame Patti allowed herself her life long. We see then clearly that the most important condition of life to a solo instrument is an up to date repertory, or to put it more worthily, a corresponding literature. How is it now with the violin in this regard?

In olden times the only regular "solos" were those in which the accompanying instruments played completely subordinate parts. As to those numerous and often fine sonatas for violin and piano the former could hardly subsist on them as a solo instrument as they are rather to be considered under the head of duos. By the way, no one can well rightly assert that the tone colors of the violin and piano are really assimilated or amalgamated so well as in the case of the other instruments of the three different classes—strings, wind and percussion, no matter what two of these instruments may be chosen for combination.

It is at best merely a compromise, and it is often a



HENRI VIEUXTEMPS.

cause of wrath for the proud piano to have to play "second fiddle" to the melody of the violin. The violin can never put off the prima donna. Luckily since Beethoven things have been essentially different. The great teacher showed us the right methods for the development of the solo; methods which, it is true, were only understood by later men and the most modern, and by them worthily ratified and broadened. The relation of the soloist to the orchestra has become that of the individual to the world at large, where he maintains a conversation and not a conceited monologue, during which every expression of opinion (save the law-abiding "tutti") is punished with death.

From every point of view there is no instrument so excellently well fitted for solo work as the violin.

The violin has as its share a veritable flower garden of glorious good things over and above its transcendently complete development of tone and expression, qualities which throw all other instruments in the shade, and raise it itself to a rank conceded to be next the human voice. Even if not so broad in harmonic compass as the piano, organ or even the harp, yet in the variety of its means of expression it has no rival.

In fervor and color of tone it disputes the palm with the human voice, and shares with this the incomparable advantage of revelling in absolute pitch, while all the rest of the tooting, hammering, banging mass has to look to it how to get the better of the "well-tempered tuning."

The voice and the violin have another common quality, not to be underrated, viz., the divine blessing of freedom, of free motion. The piano, for instance, always remains a "locomobile," a giant machine that we can't even get into the first floor without the compliant co-operation of from four to eight horny-handed sons of Siegfried. How different with the violin and the voice. Like the bird that dwells in the trees, the violinist and the singer can readily go from place to place and give sure proofs of their art

without depending on the favor of a "Purveyor to His Majesty" or on the punctuality of express companies.

The variety of means of expression is greater on the violin than any of the uninitiated would be likely to guess, and is in great part within the domain of the bow.

Not in vain has this been called the tongue of the violin; it is, in truth, a language that it conjures forth, a language that appeals to every heart, a language that makes a sinner weep.

A simple melody upon the violin will have a greater influence, upon an impressionable man especially, than is given to any other instrument of musical art to wield. Perhaps this inner working is grounded in that mysterious quality of the violin's tone which speaks to us as the voice of fate echoed from the realm of the infinite—half riddle, half as clear as day. Such is its mighty power of emotion. Even the human voice may not claim to exert this overpowering force, as in it is included so much of the living, the reasonable and the present.

In this respect the rest of the stringed instruments rank next the violin, although this really stands as high as to preclude comparison.

You ask "Why?" Because all the other kinds that today stand beside the violin, the viola, 'cello and double bass lack all that kingdom of means of expression possessed by their royal relative—so unassuming in appearance, so small in size.

Viola and 'cello possess great beauty, especially a mellow warmth of tone, which often even threatens to become dangerous to the glory of the violin.

But both of these labor under the disadvantage of a tone color which always and in all keys remains about the same; in this respect they are pressed into the background by some of the wind instruments, notably the clarinet, with its three so very different registers. It is not to be thought that the successes of the viola and 'cello have gone to wreck for the want of brilliant examples. To be sure there are not many old "master 'celli" or "master violas," but there are enough to teach us that throughout their entire compass there is something of a nasal character; this is a quality which in many cases not only has no disagreeable effect, but even gives the impression of the living human voice, but in the long run it is unfortunately a trifle monotonous. In the case of the viola the nasal tone is not so predominating, but there is a sort of veiling of the sound which is quite as tiresome.

The bass viol has never been in vogue as a solo instrument, though a Bottesini succeeded in arousing wonder with it. In view of its awkwardness and uncouth bulk a simple sympathetic astonishment is about the only emotion to be cajoled. Of course each of these instruments, in fine, every instrument, should be judged from a different point of view when treated as a mere part of the whole, either in chamber music or in the orchestra. There they reciprocally complement each other and are all of like importance, like the colors and shades upon a painter's palette. But in this republic equality does not mean the celebration of such orgies as the Social Democrats prattle of.

Equality! Has a lion no advantage over the ship of the desert? Shines not the diamond with greater lustre than common quartz, and does not the eagle soar above the mudhen? And are all men really equal? This is a very pretty principle, but as untrue as that of the equality of birds and beasts. Were these true then every flathead and dude would deserve just as much respect and honor as are due the President of the United States.

I do not believe in absolute equality, although from the letter of the Bible every so-called man (however sapient) enjoys the right to be regarded as the image of the Deity. I am, however, quite convinced that the "inferior races" will work up to our level; only by that time we shall in all probability have been converted into the fossil remains of a departed people. So is it with equality in the "United States" of the orchestra.

The nightingale sings more sweetly than the bear, and the violin sounds better than the double bassoon. Therefore the concertmeister takes the first seat with his fiddle, and as we have said, the violin is the queen, or better, the president of the orchestra.

Of all this the sum and substance is that the violin stands above the other instruments, not only in regard to its noble tone, but especially on account of its expression power. As no one now will be apt to deny that these last are the most important conditions of life for orator and singer—and instrumentalist, too (as soloist)—there is at any rate one proof that the violin virtuosi have nothing to fear for their future till further notice.

In spite of that the sky is not so clear of clouds, for it may not be hushed up that the literature of the violin offers a very serious want of fullness. Of really first-class works there are, unfortunately, only a few, as can readily be shown by a little collecting, and this without head splitting or loss of time. What we have of the old masters possesses little that is practical for the professional virtuoso; for, spite of the eternal beauty of Tartini's, Händel's and Bach's sonatas, and of Bach's two violin concertos, all these works, thanks to the nervous taste of our

# THE MUSICAL COURIER.

time, are only suited for performance in an entourage of very limited and devoted character.

It may be remarked that the old masters understood in violin sonatas virtual solos, and that for many of them the accompaniments were composed by others later. For the musician these masterworks, as well as those of other old authors, less known, will always remain an unending source of pure delight.

From the classical period we have received the most noble work which had been composed for the violin, a work which will always remain the Kohinoor of violin literature—Beethoven's concerto; in spite of this the master had occasion to write on the title page the words, ever saddening to the violinist: "Concerto for the Violin or Piano"—another proof of the old lack of a sufficient number of worthy performers; for only in view of such a want could Beethoven have made the work practicable for pianists.

The established greater works since Beethoven can be summed up in a comparatively small number, when one considers that only the following composers come into review, and that each of these only wrote one or two (at most three) works of established, permanent value. These are Mendelssohn, Spohr, Vieuxtemps, Ernst, Molique, Bruch, Joachim, Brahms, Goldmark, Tschaiikowsky and Saint-Saëns.

Others have offered work of great merit—David, Dvorák, Gade, Gernsheim, Godard, Holländer, Huber, Lalo, Lassen, Litoff, Moszkowski, Raff, Reinecke, Ries, Rimsky-Korsakoff, Svendsen, Wieniawski; but as to the enduring of these we are not in a position to judge. The magic works of art with which Paganini startled the world of his time have disappeared below the horizon of the concert floor; the same has befallen the products of the Bériot school, ear titillating, but musically shallow, and the same fate awaits the "masterpieces" which modern virtuosos—for their own glorification (?)—know so well how to put together. All these things, as well as those many concertos of old composers, often highly worthy, but hardly fitted for our contemporaneous performances, belong in the "workshop," where the most loving recognition is certainly their due.

We should further not neglect to state that a sufficient number of composers have, in a smaller way, produced results which, in view of their poetic feeling and striking originality, have reason to hope for the enjoyment of a long life.

From this it will be plain enough that the truly famous have not composed nearly enough for the violin, a fact which will be clearer when we add that such men as Schumann, Schubert, Weber, Liszt, Chopin, Volkmann, Wagner, Bruckner and Berlioz have not left a single large work for the violin—at least of enduring power.

Schumann's Fantaisie, op. 131, while in common with the master's other works full of inspiration, was still-born, principally on account of its technical untowardness. We have only heard it once in our life, in days of the hoary past; it was in Vienna; it has stuck well in memory that neither public, critics, nor musical coterie was aroused or filled with enthusiasm, with all due respect for the manes of the great master; yet the soloist was no other than Joseph Joachim.

Raff was the creator of the "cavatina," a work of almost life-enduring popularity, yet he composed no violin concerto that could outlive its author for generations. This is not so surprising after all, as all his more pretentious works suffer from a certain barrenness and dryness, the "Liebes-Fee" for violin unfortunately not excepted.

From Wagner we have at least the famous "Album-Blatt," and from Berlioz only a dreamy vision of what he might have done, namely, his "Harold" symphony with its exquisite viola obligato. We are therefore quite justified in entering a direct and decided complaint against the noble guild of composers (by the grace of God); this is here done with a full sense of form and solemnity.

Against the honored Messieurs the classical writers we may not be so obdurate; it is not to be marveled at that, in view of the terrible lack of great violinists, and through the consequent poor chance of finding a publisher ready and willing, they felt little desire to trouble themselves for naught, and that they fell upon such devices as writing concertos for violin or piano.

Now the dead cannot make good what they left undone in life, but the living owe it as a sacred duty to work with zeal and love to make fruitful one of the finest fields—still lying fallow. For the calming of troubled souls it may be added that, even if our desire for the increase of violin literature is not fated to be fulfilled, that instrument need not be concerned about its supremacy.

On account of the leading role which it plays in ensemble music, the instrument, and those who use it as artists, will always have their place in the front rank. This piece of consolation comes partly from the notable fact that violinists are, as a rule, musically more broad minded than other instrumentalists—pianists not excepted; this is a result of broader routine, wider acquaintance with literature, and—to put it so—stricter military discipline.

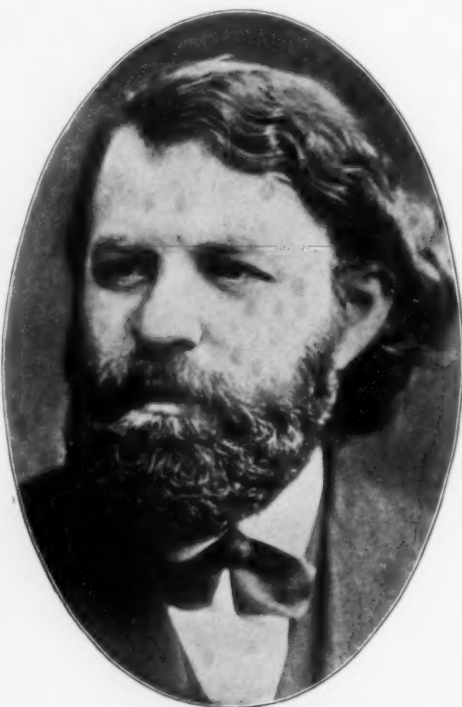
The violinist finds, relatively speaking, in his youth the

opportunity of learning thoroughly the treasures of oratorio, opera, melodrama, symphony, chamber music, and (as an accompanist in the orchestra) solos for voice and different instruments, as well as those of a lighter character such as suites, ballet music and the dance. It must be premised that he is sufficiently gifted to have the privilege of being associated with a musical organization that is to be taken seriously, and that is conducted by a genuine artist.

The pianist, on the other hand, has his attention directed almost entirely to the special literature of the piano, gigantic certainly; his knowledge of the works in other fields must be taken from piano scores of often doubtful value, made the more so by their not being appreciated through specially conducted orchestral rehearsals. The result is that the general run of pianists lack that ready spontaneity, elasticity, and authority with which violinists, as a rule, have become acquainted, and which in the end destine him to the leadership of companies of many men.

We find in fact relatively more good directors among violinists than among distinguished piano players, although the former form only a small mass, the latter a veritable army.

I further use this occasion to note the fact that the frightfully small percentage of really eminent violinists is in



JOACHIM AT FORTY.

great part traceable to the lack of an academic and authoritative "theory of violin playing," as I have endeavored to prove in an article under this title.

With later generations it is to be hoped that this may be different, and who knows what else may happen?

People there are who have the reputation of reading the future; they put forth that some day music will return in repentance to the proto-proto-protoplasmal deity of homophony (rather call it monophony). Just think what that would mean! The mind hesitates to follow out the consequences. First of all the total passing away of the polyphonic element, now so highly developed, and as next in logical sequence the entrance of a general "Piano-Dämmerung"; for it is hardly conceivable that anyone would care to take a trip over 10,000-pound concert grands with a single voice melody.

Then the honorable pianists will have to sacrifice not only two, but nine fingers, and outdoing the one-armed virtuoso, Count Zichy, will roam around with one finger, and assuming the necessary hair length, will raise such a furore as never was. The violin in case of such a turn of artistic taste will have nothing to complain of—in fact, will be the gainer. For then would Schopenhauer be right in saying, "Harmony is only the sauce; melody is the meat." Still, come what may, this much stands clear that as to the future of the violin we need under no circumstances allow our gray hairs to grow.

*Quod erat demonstrandum.*

## Rudolf King.

Rudolf King, the pianist, met with a most flattering reception at Mr. Mills' German lieder recital, in Lyceum Hall, Kansas City, last Tuesday afternoon.

The Kansas City Star says:

Rudolf King was the assisting soloist. He played two Grieg compositions, Sgambati's Scherzo-Presto and Godard's "Etude Artistique." He was enthusiastically applauded and recalled twice after his last piece.

## SYNTHETIC GUILD ANNOUNCEMENT.

GUILDMASTER, ALBERT ROSS PARSONS, F. A. C. M.; PRESIDENT, MISS KATE S. CHITTENDEN.

**F**OLLOWING is the official announcement of meetings for the fourth season of the Synthetic Guild, 1898-9: In the Banquet Room, Carnegie Hall—Fifty-seventh street entrance. SATURDAY, DECEMBER 10, 1898, AT 3:15 P. M.

First informal recital by the little children. Open to pupils of certified teachers of the Synthetic method. SATURDAY, JANUARY 14, 1899, AT 2:30 P. M.

In the Banquet Room, Carnegie Hall—Fifty-seventh street entrance.

Recital, by Miss Wilhelmina Johnson, pianist, and Joseph Eller, oboe and English horn; Emil Schenck, clarinet; Otto Winkler, bassoon; Herman Deutchke, French horn.

### PROGRAM.

Quintet in E flat, allegro con brio.....Mozart  
Piano, oboe, clarinet, French horn and bassoon.

Solos for English horn—  
Shepherd Melody, Tristan and Isolde.....Wagner  
Evening Star, Tannhauser.....Wagner  
Sonata, for French horn and piano.....Beethoven  
Sonata, for oboe and piano.....Schreck  
Solo for piano, Danse des Elves.....Sapellnikoff  
Romanza, bassoon and piano.....Spohr  
Quintet in E flat.....Beethoven  
Piano, oboe, clarinet, French horn and bassoon.

Mr. Eller will give a short account of the origin and history of the woodwind instruments, after which the several instruments may be inspected by those who wish to examine them.

SATURDAY, JANUARY 21, 1899, AT 3:15 P. M.  
In the Banquet Room, Carnegie Hall—Fifty-seventh street entrance.

Second informal recital by the little children. Chairman, Miss Elizabeth Hack.

SATURDAY, FEBRUARY 4, 1899, AT 2:30 P. M.  
In Mendelssohn Hall, 119 West Fortieth street.

Annual artists' recital, by Mme. Fannie Bloomfield-Zeisler. Chairman, Mrs. John B. Calvert.

SATURDAY, FEBRUARY 11, 1899, AT 2 P. M.  
In the Banquet Room, Carnegie Hall—Fifty-seventh street entrance.

The first critical class, conducted by Albert Ross Parsons, F. A. C. M. Every member of the Guild is entitled to play once during the season or to be represented once by a pupil, either upon this date or on April 15. The composition to be played must not occupy longer than three minutes, and it is imperative that each performer shall bring two copies of the piece to be played. Chairman, Miss Cornelia C. Lienau.

SATURDAY, FEBRUARY 18, 1899, AT 3:15 P. M.  
In the Banquet Room, Carnegie Hall—Fifty-seventh street entrance.

Third informal recital by the little children. Chairman, Miss Elizabeth Powis.

FRIDAY, MARCH 3, 1899, AT 8:15 P. M.  
Business meeting, in Miss Chittenden's studios, to be followed by a piano recital by Miss Emma M. Frost, assisted by Charles Mali, violoncellist.

SATURDAY, MARCH 18, 1899, AT 3:15 P. M.  
In the Banquet Room, Carnegie Hall—Fifty-seventh street entrance.

Fourth informal recital by the little children. Chairman, Miss Isabel Davis.

SATURDAY, APRIL 8, 1899, AT 2:30 P. M.  
In the Assembly Hall, 156 Fifth avenue.

Public recital, by students of the Synthetic method (aged from twelve to eighteen years). The competition for positions on the program will take place Saturday afternoon, March 25. Further announcements later.

SATURDAY, APRIL 15, 1899, AT 2 P. M.  
In the Banquet Room, Carnegie Hall—Fifty-seventh street entrance.

Second critical class, conducted by Albert Ross Parsons, F. A. C. M. Chairman, Miss Katherine L. Taylor.

WEDNESDAY, APRIL 26, 1899, AT 8 P. M.  
In the Lecture Room of Y. M. C. A. Building, 318 West Fifty-seventh Street.

Musical, preceded by a business meeting. Selections—Vocal waltzes, Brahms, for piano—duet and mixed quartet—Miss Jessie Pike, soprano; Mrs. J. Williams Macy, contralto; F. H. Potter, tenor; C. J. Bushnell, baritone; Paul Ambrose and Wm. F. Sherman at the piano. Piano selections by a Guild member, probably Miss Myra A. Dilley.

SATURDAY, MAY 6, 1899.  
The seventh annual spring recitals, by the little students of the Synthetic method (aged from four to twelve years). Hall to be designated later.

WEDNESDAY, MAY 17, 1899, AT 8:30 P. M.  
In the Auditorium of Y. M. C. A. Building, 318 West Fifty-seventh Street.

Recital by advanced students of the Synthetic method, with the assistance of a violinist and violoncellist. The final business meeting will be held at 7:15 P. M.

## Burr-Thiers Recitals.

Assisted by Kate Stella Burr at the piano, Mr. Thiers gave a recital last Thursday evening, in which Miss Burr's superior accompaniments were a musical blessing to the singer. She will also play at the next, December 1. This is proving a busy season for her.



# Americans in Vienna.

BY E. POTTER-FRISSELL.

IF Vienna does not excel in quantity, she does, to some extent at least, in the quality, of that unique race from over the sea which Goethe once prophesied would one day enlighten the whole world.

Vienna has probably fostered and nourished some of the best talent which was ever bred under the clear, exuberant blue of American skies. If the old law of the survival of the fittest is any test of the quality of that intangible and elusive entity known as genius, then Vienna has proven herself the most crucial vessel of proof.

The Americans who have achieved any high aim here have been those generally who who have been able and willing to show themselves superior to the enticements of the gay, volatile and enervating follies and caprices of life as it is in Paris; those who have sincerely shunned any royal road to learning, the easier paths strewn with roses for the "brilliant" student bound to "shine" with the least possible effort, which Leipsic and once also Berlin offered, and with which even "dark, mysterious, sombre old London," now in her zenith of musical effort, would deign to compete.

The American student in Vienna who is "following after" and striving to attain will more readily choose the life of solitude and seclusion; indeed, that is one of the great sacrifices art demands of him; he will court the daily drudgery of routine; he will be content to dig, dig, dig.

More than that, he will have to. Vienna will require it of him. Vienna will demand that mental stamina which will rise superior to all attempts to discourage and browbeat all obstacles and hindrances, the very sight of which would cowardize him if his bone and sinew are not woven of iron and his mental tissues fine spun with threads of steel. The survival of the fittest, indeed! None but the worthy remain, and those who go forth at last go forth to conquer the great wide world before them.

This is not an article about Vienna, but the Americans in Vienna, and the above is intended to show the kind of American who stays here. Hats off to bravery as well as genius! While the above is true of student-artists, it is also quite as true that there are to-day in Vienna many Americans who attained a full and high development amid the woods and templed hills, the rocks and rills, in the clear, free air of free America, who if, like any other young country, once obliged to develop and adopt her practical abilities and resources to meet her practical needs, is and always was sufficiently spiritualized to await calmly the advent of the hour and the day when her higher spiritual and artistic needs should assert themselves and demand their rightful place in her higher development. This is the hour and the day in which we now find ourselves.

All honor to THE MUSICAL COURIER, which does not sit idle and indifferent, looking calmly upon these final throes and struggles of the noble and independent American spirit striving to be born again; who now comes to the front prepared to strike a deadly blow at those leveling processes, of a falsely conceived freedom and equality; who will dredge and cleanse that deadly pool of deadlier stagnance of national self-content; who would say to all true art education and culture: "Come!"

"Take a seat higher up!" "Look at those of our compatriots already in possession of the heights, who are beckoning to us to follow them!" "Excelsior!"

## "MARK TWAIN."



"MARK TWAIN."

at first sight a necessary premise. But stop and think a minute. Incongruity is not, as Sydney Smith declared, all there is in the philosophy of a laugh, unless this incongruity comprises the naïveté the pathos, the sadness which is all found in the real kernel of the humorous nut. (I will not spoil the dignity of this sketch by saying "chestnut".) What is pathos, what is sadness, if it is not spiritual? Edgar Poe said beauty was sadness, or sadness beauty; the pathos of a beautiful poem, the pathos of the intangible expression of longing in music, the pathos of the rose, the pathos of a laugh. What does it all mean but the failure of the soul to attain the supernal and immortal beauty which lies ever beyond our mortal existence. The sad failure of life, the sad indifference of the world. Oh! the irony, the humor of it!

But Mark Twain is not only a humorist, he is an artist instinct with the finest artistic sense. It has been well said that "if all the humor and all the fun were left out of Mark Twain's writings, what remained would suffice to give him a high reputation as a writer." As far as laughter is concerned, he never laughs himself. Julian Hawthorne said that laughter seemed to be a thing unknown to him. "He looks you solemnly in the eye and prattles on innocently with a childish naïveté."

I remember so well meeting him once at the American Embassy. I asked after his young and interesting daughter, who was taking preparatory lessons in the Leschetizky method previous to coming to the maestro himself. "How is she getting on in the method?" asked I. Without altering his expression or relaxing a muscle of the risibles he replied naively, with the utmost simplicity, "Well, I believe she has got so that she can play with one finger now," moving up and down his index finger and suiting the action to the words. No one who has not been initiated in the secrets of this wonderful method, the very mention of which is imbued with a deep and fabulous something that implies mystery, and an "open sesame" to the occult and mystic in all that is implied in great pianism, could appreciate the solemnity and earnestness which accompanied this remark to me, one of the initiated, and which was only equaled by the delicious humor of the remark.

Even in an hour's lecture, such as he gave in Vienna, one gathers along with all the humor and wit, the profound literary acumen of the man, the fields of science and travel he has explored, the knowledge of the languages he has attained, with the literature of each, the keenness of his eyes, the extent and retentiveness of his memory, the graphic comprehensiveness and the poetical eloquence of his descriptions—in all "a finer brain than occurs once in ten thousand times." The logical progressions of his miniature comedies as he proceeds in their development—slowly at first, then hastening at every step the scintillating sparks, should be alike the envy of the philosopher and the novelist.

But Mark Twain is so well known to all the world, it is hardly necessary to dwell at any length upon his versatility or his literary faculty. It is Mark Twain in Vienna of whom I am to write. No other American, I am bound to say, is at once so well known and so little known in Vienna. For instance, the name of Mark Twain is a household word here. He has been jested and dined, from morn till eve; the homes of the aristocracy are thrown open to him. Counts and princes delight to do him honor; a foreign audience hangs upon the words that fall from his lips, ready to burst, at every instant, into peals of laughter. Feuilletons and anecdotes of him have filled the newspapers; yet not long ago I heard Miss Clemens introduced as the "daughter of the great American poet!" I have been forced to account for the general impression existing here among those so sublimely ignorant of American literature that Mark Twain is a poet on the ground not only of general ignorance of things American, but of the real poetry and pathos in his humor. In a very large sense Mark Twain may be said to be a poet indeed, though I politely correct the Viennese at every opportunity, by saying: "You mean to say, 'humorist.'" Mark Twain is writing a book, so say some, in Vienna. He himself says he is not. So I cannot dispute it. But I have heard it is almost ready for publication.

Miss Clemens surprised and pleased the fortnightly "class" of Leschetizky lately by playing the Mendelssohn G concerto with her master. She has a soft, delicate and pleasing touch with a dainty, poetical vein in interpretation, which together with her delicate Puritan cast of features, sweet simplicity of expression and rich, dark hair framing a low classic brow, with soft dark eyes, rendered her an interesting picture. A pleasant picture, too, for Americans to see, is that of Mark Twain sitting for his bust by a Viennese sculptress, which is displayed in many of the art shops.

## FRANCES SAVILLE.



FRANCES SAVILLE.

ANOTHER American who was not educated in Vienna, but holds a very important position in the musical world here, is Madame Saville. She came to us after having made conquests of London and Paris; and here, with the inspiring aid of Van Dyck, she began devoting herself to a German career. Before this time she had sung only in French and Italian, in which languages she had prepared

the roles of Julia, Violetta, Lucia, Elsa, Elizabeth, Marguerite, Ophelia, Manon, Desdemona, Gilda, &c., and appeared with great éclat in Paris and afterward in London. In Paris Madame Saville completed her studies with Marchesi and made her début as Julia, after which she was engaged for a season (1892) at the Opéra Comique. She afterward "celebrated triumphs" in St. Petersburg, Moscow and London, where during the season of '97 she appeared with Van Dyck as Manon and Julia. This fall she appeared in Vienna as Mimi in Puccini's "La Bohème," and with such favorable results that Mahler, who became quite "begeistert," engaged her for a season in the Court Opera. She appeared here with Naval in "Romeo and Juliet," and since as Ophelia, Violetta and other roles.

Madame Saville brings a very refined art and much picturesque romantic beauty (which in some of her roles is dazzling) to her support. Although the Viennese are notably cold in their reception of artists from over the Atlantic, yet Madame Saville, who was born in San Francisco of a French mother, and began her artistic career

## THE MUSICAL COURIER.

in Australia, completing her education in Hamburg and Paris, and who has with her American birth acquired a cosmopolitan development, has been warmly greeted on all appearances here by the Viennese public. Although she has had to run the gauntlet of the fiercest kind of competition with old and popular heroines of the Court Opera, yet Madame Saville has held her own, being by far the most beautiful, the most graceful and æsthetic, and the most refined in her art of any other woman in the Court Opera, unless Madame Förster be excepted, but as

it said that as a woman she is declared to be without reproach; not, as she herself has said, has she ever courted or paid for the critics' praise—and you know that Vienna critics are none too impartial with American artists, as a rule.

### LUCY CAMPBELL.

MISS LUCY CAMPBELL is another American artist here, very beautiful, very talented and very popular. As a lady 'cellist she is altogether unique in her genre. Miss Campbell was born in Kentucky and studied with Vienna teachers, if I am rightly informed. She has made herself a much talked of young artist through the great excellence of her ensemble 'cello playing in the now well-known Soldat-Roeger Ladies' Quartet. Last winter she made her début in this quartet as violinist, playing with much recognized taste and good bowing. This quartet has gradually won a place for itself in Vienna that is now indisputable. The audiences which now assemble to hear the chamber music, classic and modern, are among the representative artists and music lovers of Vienna, and include a fair showing of the highest powers that be. First-class artists have worked with them, taking the piano parts or flute or clarinet, as the case might be. Miss Campbell's true forte seems to be in the direction of the romantic school, the dreamy and the imaginative, as with all possessing the Southern temperament. At the same time she has given the classics serious and earnest study, and their masterly leader, Mme. Soldat-Roeger, gives her a high place in the quartet. This quartet has appeared in Berlin and other cities, where they have been accorded an enthusiastic reception worthy of the dignity of their indisputable musicianship, and everywhere Miss Campbell's artistic playing, combined with that which is not the least in an artist's make up, her personal beauty and artistic "naturel," attracts almost more attention, if I might say so, upon herself than any other member of the quartet. But this is owing in some degree to her great popularity personally and her large circle of friends, many of whom are in high social position in Vienna.



EDITH WALKER.

comparisons, especially among ladies and beauties, are odious, I will forbear. It is hard enough as it is for Americans in Vienna while the war with Spain is going on, and THE MUSICAL COURIER wishes Madame Saville as peaceful a campaign next year as will be possible for her under the circumstances.

If you are beautiful alone the world will forgive you. But if you commit the crime of being beautiful and brilliant (i. e., clever), it will never be forgiven you. However, there are cases where the very suggestion of rivalry on certain grounds is an insult. We hope Madame Saville may be above it, as we all pray to be.

### EDITH WALKER.

MISS EDITH WALKER is an American young lady, born in Rome, N. Y., and who prepared herself, I understand, for the stage under Madame Orgeni, in Dresden. Although Miss Walker has not, like other great artists here, accorded me the courtesy of informing me of the facts of her career, I will endeavor to be as just to her as my knowledge, which is very limited, will permit. Although, as I understand, of humble parentage, Miss Walker has risen through her own efforts to a very superior position in the Court Opera, and with very diligent effort, aided by a fine vocal organ, has made herself what she has become. In this regard she is a typical American, to whom the highest respect should be paid. It is only the parvenues who do not recognize the fact that ladies, like artists and poets, are born, not made, in whatever lot chance may have thrown them.

Miss Walker's repertory consists of the roles of Magdalena in the "Evangelimann," Eurydice, Amneris and Fricka in the "Walküre," and others which I have not heard. She has a powerful and rich alto voice, heard to most advantage in oratorio, where she is almost unapproachable in Vienna. She has sung with great effect in the Bach "St. Matthew's Passion," in "Elijah," and in nearly all the oratorios. Indeed Miss Walker has always been chosen as one of Vienna's representative singers in all large and important concerts where the best artists took part, and has always acquitted herself with considerable dignity—a dignity worthy of the rich and noble vocal organ she possesses.

Where else Miss Walker may have sung, if at all outside of Vienna, I am obliged to confess I have not heard nor have I been able to learn. Vienna has thus far been her sphere and her home, and it is here that her artistic career has been formed. I believe she considers her success here an astonishment even to herself, and much to her credit be

### WILHELM VON SACHS.

WILHELM VON SACHS is of American birth, as I understand, from New York. Mr. von Sachs is so well known as a journalist and writer that I scarcely need to dwell upon his characteristics here. His articles appear from time to time in the New York *Sun*, *Harper's* and other periodicals. THE MUSICAL COURIER has published several of them. One, a year or so ago, in *Harper's* attracted much attention, it being a very comprehensive sketch of representative musicians in Vienna. It is as a music lover, however, that Mr. von Sachs is best known here. A gentleman of old and noble family and with independent means, Mr. von Sachs is a prominent and well-known figure among aristocratic and artistic circles of Vienna, in the opera box and in the concert hall. Mr. von Sachs, as I have been often told, prefers that particular atmosphere belonging to the "litterateur" and a lover of the arts. He professes a decided aversion to the whole régime of the "Society" entertainment per se, i. e., the dance, the ball, the reception and the dinner party and like conventional boredom. Mr. von Sachs' noble birth, refined and scholarly, not to say independent tastes, give him the entrée to houses of the highest aristocracy and of the royal patrons of art and music, and withal, I believe (or else am misinformed), is still proud to call himself an "American."

### OTTO VOSS.

OTTO VOSS, also an American, enjoys the singular distinction of being the only American "Vorbereiter" of the Leschetizky method in Vienna. I believe he is the only American who does what is called "parallel" work with the great teacher. He is still apparently very young and has a technic equal to any digital feats of modern pianism. Mr. Voss is, or has been, preparing the pianist Sieveking for the maestro. Mr. Voss was some time in Paris, but completed—as I understand he began—his European study with Leschetizky. Mr. Voss, I suppose from motives of modesty, has withheld the facts of his "career," although he kindly promised to send them to me. I am sure he would be the first to recognize the good cause THE MUSICAL COURIER is championing, and therefore should be among the first to aid it by lending his name to the number of his compatriots who will shine in these pages. If there is anything more you would like to know of him, either as an artist or teacher, you must ask him. His address is Alser strasse 16. Mr. Voss is one of the

few artists who always play at the fortnightly "class," and his performances are a characteristic feature of these recitals of the pupils. His forte is as a technician, but some of his playing has been characterized by much poetical depth and delicacy when he is at his best.

With this possibly incomplete sketch of Viennese-American artists, who are already launched on a brilliant career, I will turn to the artist-students, who form a galaxy of "stars" in themselves.

### HELENE HERBERT.

PROBABLY the brightest, most promising American student here, who bespeaks a more brilliant future than falls to the lot of ordinary mortals, is Miss Helene Herbert, of New York. I have written lately much of this brilliant young artist, but even at the risk of repeating must not omit her name here. Miss Herbert studied some time with New York artists, then came to Vienna and began studying with the then much in vogue vocal teacher Res.

Miss Herbert, not finding her voice or its suitable training understood or adapted to its real vocal mission, went to a rising teacher in Vienna, Garimberti. With her she made the most astonishing progress. Garimberti pronounced her voice a richly colored mezzo soprano with wide range or compass and not a coloratura voice at all, as Res had treated it. In two years Miss Herbert easily took first rank with Garimberti's best pupils, and her singing this season met with instant and enthusiastic recognition. As a protégé of Louis Saar, she, through his direction and advice, cultivated under the best artists all sides of routine study preparatory to the stage and operatic singing.

Miss Herbert has a voice, a dramatic depth, a "Jeu sacré"—in all, a temperament and artistic nature which is not found once in twenty thousand times. She will be a "rara avis" for the happy director who succeeds in engaging her, and I prophesy a selection that will verify his good judgment and fill his box receipts to large numbers; the most convincing Carmen, the most tender Cherubino, the most heart-rending of Margarethes ("Faust") and the most appealing and pathetic Mignon I have heard in many a long day. Miss Herbert has many offers made her, and will consider well before she makes a choice; but I hear that Hamburg is likely to be the happy city of her début. The Vienna press was unanimous in giving her a first place among Garimberti's pupils and in prophesying a rare and successful career for this gifted young lady.

\*\*\*

Of Miss Schuyler I wrote at length in my letter to THE MUSICAL COURIER in April. She is one of Madame Materna's favorite and most talented pupils, has received



HELENE HERBERT.

most flattering protection by the Viennese aristocracy) and is already, as a composer of songs, well known. Since writing last Miss Schuyler has accepted as her first engagement a good position in Danzig, with which she is very much pleased. Miss Schuyler is gifted with much natural talent, a fine dramatic expression and an impressive personal presence, a general knowledge of the languages and is much and widely "traveled." Her home in the picturesque and romantic "Hohe Warte" in Heiligen Stadt, is replete with suggestive souvenirs of art and mu-



## THE MUSICAL COURIER.

sic gathered in her travels, and appeals to the imagination as ideal and characteristic of many of the student homes here.

### THE OSBORNE STUDIO.

**S**PEAKING of homes, I send you some pictures of Mrs. William Osborne's, which give you quite an idea of how our artist-students here express their artistic tastes. Every



MRS. OSBORNE'S SALON.

corner of Mrs. Osborne's apartments tells us of nooks and corners in Italy, France and Germany, where she, in company with her husband, has picked up exquisite bric-a-brac and expressive mementoes of Europe's best art treasures. Mrs. Osborne expects to bring back with her many a bit of value from the stores of the Orient, as they expect to retrace sacred steps in the Holy Land, visit storied Greece and the land of the Sphinx and the sacred Nile.

Mrs. Osborne is from San Francisco; she studied with Regina Watson, of Chicago; with Mrs. Colwell, of Grand Rapids, and Mrs. Emma Withey. She continues these studies here with Madame Bice and Leschetizky, and while gratifying her musical tastes in studying seriously the greatest of all the arts from the vantage ground of a high musical criterion, Mrs. Osborne's generally fine discriminating powers should fit her for an excellent critic.

It may be interesting to readers of the National Edition to know that Mrs. Sweet is studying here with Leschetizky. The sweetest and most modest of women, Mrs. Sweet has more than ordinary capabilities, which she is industriously expanding; but she seems to prefer to sink her identity in that of her gifted husband's, whose remarkable voice and career were given appropriate notice in the aforesaid edition.

Mrs. Sweet's name suggests an ardent admirer of hers, Miss Virginia Bailie, of New York. Miss Bailie returns this fall to America after two years of study with Leschetizky. She has broadened and ripened in these two years, and although she has always to contend with the lack of routine study in early years, as many another of us have, Miss Bailie returns with a just cause to be gratified at her progress in tone and finish, not to say rhythm, and that firm grasp characteristic of the method. Mr. Colwell had a hand in shaping her musical career and tastes. To him and to Max Pinner and Mason especially Miss Bailie feels a great debt of thankfulness for very conscientious, thorough and able teaching. Miss Bailie spent some time in Paris with Mathias, and then in Berlin with Klindworth, and, after taking a full course of technic in the Virgil school came to Vienna to study with Leschetizky. From this you will see that there is not much about teaching or methods with which Miss Bailie is not acquainted. The results of all this ought to show, and if, on her return to New York, she gives a few concerts it will be interesting to note what the great maestro here has done to differentiate her playing and method from the others, which she has studied. Miss Bailie has a sympathetic personality, is of wide reading and general culture, and this ought to make her a much sought for teacher on those lines which she has taken up.

She wrote me lately of a little romance among our students here. She says:

"Do you know Miss Jones? There is a little romance connected with her just now that might interest your readers, as all the world loves a love story. She came here from Pittsburg two years ago to study with Leschetizky, where she has met with much success and expected to remain another year. But quite suddenly her plans were changed by the appearance of Dr. Litchfield, of Pittsburg, an old friend of hers, who came on ostensibly for a course of lectures, but really to persuade her to go back with him.

They are to be married at the American Embassy next Wednesday, and leave directly for America. She is beautiful, both in face and character."

Later followed the description of the wedding: "Miss Jones' wedding was very pretty. The professor (Leschetizky) played the Mendelssohn 'Wedding March,' and was most genial and charming after the ceremony when we were drinking the bride's health. I wish you might have seen the pretty affair! Certainly I never saw happier people than the bride and groom." If I mistake not Miss Jones' room will appear represented in an article by Cleveland Moffett on Leschetizky and his students, which either has been or will soon be published in *McClure's Magazine*.

\*\*\*

Another American who needs special notice is Mr. Tripp, of Toronto, Canada. He has been a special feature at the fortnightly soirées given by Leschetizky and his pupils, and leaves Vienna with a certificate from his master. Mr. Tripp expects to do concert work as well as teaching on his return, and is reckoned among the most talented of the students here.

Mr. Upton, I understand, is generally considered one of Stepanoff's best pupils and also has lessons from his professor. William Treat Upton, I believe, is his full name, and he was born at Tallmadge, Ohio, and graduated from the Oberlin Conservatory of Music in 1893; studied piano under Prof. Howard H. Carter, organ and composition under Prof. George W. Andrews. After graduating he taught piano in the conservatory at Oberlin, taking at the same time advanced work in composition under Prof. Andrews, of the conservatory, and filling the position of organist in the Woodland Avenue Presbyterian Church, of Cleveland, Ohio. In June of 1896 he received his B.A. degree from the Oberlin College, and performed with the Oberlin Conservatory Orchestra a piano con-



ANOTHER VIEW OF THE SALON.

certo of his own composition. Besides studying with Leschetizky here, he has been continuing composition with Heuberger. In the coming September he takes a position as instructor in piano in the Oberlin Conservatory. Mr. Upton is a thoroughly well bred, gentlemanly musician (would there were more of them!), has finely educated abilities for criticism, plays with much refinement and taste and is very talented.

There is another most talented young American here, a Mr. Gebhardt, whose struggle to gain the professor's interest and sympathy has made him a figure of note in the fortnightly soirées. Mr. Gebhardt studied some time with Stepanoff, who interceded with the professor, and at last gained a hearing for him. Since then young Gebhardt has made one constant stride forward and has fully succeeded in winning the professor's interest and recognition. His playing excels in a fine, musicianly feeling, exceedingly delicate conception and a refined, scholarly finish. No other young student has attracted so much general sympathy and admiration among the class generally as young Gebhardt. He is eminently fitted for a concertist, and his refinement of taste and conception will easily in time give him a high rank as pianist.

Two other young musicians here who attract more than passing attention are Messrs. Emil Friedberger and Felix Gross, the talented young nephew of Goldmark. The former is a pupil of Eppstein, a gold medalist of the Vienna Conservatory and a young pianist and teacher here of more than ordinary ability. Although Mr. Friedberger has already developed his gifts to a remarkable extent, still, in his favor he it said that there is room and capability for further expansion. Such talent as Mr. Friedberger's deserves to have means furnished him by music patrons of wealth to enable him to study under one of the great masters of modern pianism in order to supplement his excellent classical development, and to render him

free of other embarrassments on his time, as he now feels obliged to give many hours a day to teaching. I am quite sure that Prof. Eppstein, of the conservatory, would be a willing recipient of communication on this subject, as young Friedberger has been a special protégé of his.

Mr. Gross received a lengthy notice from me last season. He, too, graduated as gold medalist in the violin from the Vienna Conservatory, making two Americans within a short time who have won this distinction. Mr. Gross was born and bred in a musical atmosphere. His uncle, Mr. Goldmark, and his mother, a talented writer of note, and, more than that, his real great talent show a wealthy musical inheritance. Mr. Gross returns to America this season laden with honor and testimony to his high gifts, and we predict for him a brilliant career on the other side of the Atlantic.

I see I have already occupied much space, still there are many more here of whom I ought to say a word or more.

Miss Jenny Olmstead was last year considered by Preutner her most talented American pupil. She prepared her for lessons with Leschetizky, who also considers her promising and gifted, and has shown much interest in her. Miss Olmstead is a very young girl, with a bright, vivacious versatility about her, which, with her talent, has rendered her a favorite among her mates and bespeaks a bright future for her. I hear she has remarkable facility in acquirement, has a pleasing, sympathetic touch and will probably later on enter upon a professional career with success.

One young lady here with whom I have long been acquainted, and with more than usual opportunity of judging of her capabilities, is Miss Emma Roepper, of Bethlehem, Pa. Miss Roepper had excellent instruction before she came here, and was only seven weeks preparing for Leschetizky by Madame Brié. Her extremely nervous sensibility, however, not especially fitting her for a regular pupil of Leschetizky, she remained a long time with Stepanoff, who has taught so long parallel with the professor, and for many years a chosen companion and protégé of Essipoff. Miss Roepper has in these four years acquired an enormous repertory, and has gone over a wide field of musical study. So brilliantly has her execution developed that nothing but a most retiring disposition and exceedingly sensitive nature have kept her from openly taking easy rank with Leschetizky's best pupils. She has better fingers than many and a nervous magnetism in playing that renders her style delightful. Miss Roepper has no designs upon the concert hall, however. She expects simply to teach on her return to Bethlehem.

\*\*\*

Last, but not least, in this recital of gifted Americans is a new pupil of last season, Miss Clare Horan, of Scranton, Pa. She has a brilliancy, a facility and a temperament not given to many. One of Mason's favorite pupils and already well known in private musical circles in the musical studio of New York, Miss Horan came to Europe with the determination to settle down to serious, earnest study, and turning her face steadfastly against the attractions which society must always have for those possessing her evident social gifts, she chose Vienna as the



A CORNER OF THE SALON.

Mecca of her pilgrimage and Leschetizky as the Mahomet of piano lore. Earnest, serious, thoughtful study and retirement is all that Miss Horan needs to fit her for a brilliant professional artist. Leschetizky has recognized of course her talent, and the difficulty of the compositions he has assigned her must be some testimony to her ability. Miss Horan, however, modestly looks upon herself as a beginner in professional work, and would be the last to court notice or immature praise, and thus on condition

of serious study one can predict the more confidently a full development of her evident gifts.

Miss Horan has a pleasing personality and rare attractiveness, which should add individuality to her playing, this being what Rubinstein considered as really going toward the make-up of genius. And yet he said, too, that one could not be an artist without deep suffering, and so my parting word to my American artist friends in Vienna is: "Think and feel deeply; act highly; love heartily; suffer nobly." Without these capabilities, far better let art alone, for only evolved through these conditions is: "L'art robuste seul à l'éternité."

\* \* \*

Since writing the above my attention has been called to the omission of two prominent Americans, who made a sensational debut here—Miss Olive Fremstad, who appeared in the Wagner roles with Lehmann in the court opera, and Herr Link in the "Gold Tante" in the Theater an der Wien.

Two artist-students deserve also mention, the very talented Emil Renaud, from Montreal, a pupil of Du Charme, who studied with Stepanoff here and has lately followed her with other students to Berlin. Renaud possesses a gift for composition and will certainly make himself heard of. Great hopes are being built upon him in Montreal, where he is well recognized in musical circles. Miss Mary Williamson is a talented pupil of Voss and Leschetizky and a pupil of Barth, formerly in Berlin. She played the Chopin E minor concerto with the professor in one of the soirées with great éclat, I was told, and has been a prominent figure here in American musical circles.

#### Littlehales Here.

Miss Lillian Littlehales, the well-known 'cellist, arrived in town recently for the season, and is with Miss Bucklin and other well-known artists, at 151 West Seventieth street. She is beginning her season auspiciously, having already made the following engagements: Brooklyn, Amateur Musical Club, November 28; Orpheus Club, Newark, N. J., December 1; Manuscript Society, private meeting, December 6, and one of Mr. Frank Treat Southwick's musicals at the Hotel Majestic, December 13.

#### Rossi Gisch's Engagement.

This young violinist has been busy playing for conductors, managers and influential musicians generally, and with excellent results, having been engaged by Arthur Claassen, of Brooklyn, to play at a concert, with orchestra; by the Æolian Company, as soloist, at their concert of December 17, and other events, which will be duly announced. When she played in Boston some time ago a prominent daily there said:

Miss Rossi Gisch, in her violin obligato, but more particularly in her violin solo, combined fine sentiment, delicate expression and technical skill in a surprising and altogether charming degree.—Boston Daily Globe.

#### Dunkley's Christmas Anthem.

"O Come, All Ye Faithful," for soprano solo and chorus, is just out, ten pages in length. Starting with full fortissimo chorus, the organ echoing the preceding chorus phrase in full chords, it moves on briskly, in effective harmonies, occasionally in unison, to the solo, "Sing Choirs of Angels." Then recurs the original theme, part of the time in five-part harmony, all in exceedingly broad and brilliant style, and the whole closes with the organ declaiming the opening theme. An effective choral work, by the well-known master of the music at St. Agnes' School, Albany; also chairman of the program committee of the New York State Music Teachers' Association.

#### A Candle Light Recital.

This was the happy idea of the tenor Perley Dunn Aldrich, of Rochester, N. Y. The dainty souvenir programs bore the imprint of a lighted candle and beside it this legend: "Some National Song Characteristics, Viewed by Candle Light."

Upon entering the studio the meaning of the phrase was at once apparent. The lighting of the apartment was entirely by tapers. The effect was at once novel and exceedingly pretty. So indeed may the studios of some of the old masters have been illumined, when music floated dreamily by candle light and the glare of the incandescent and the flicker of gas were as yet undreamed of.

Mr. Aldrich prefaced his recital by a brief lecture that served as a delightful preparation for the musical menu served so exquisitely afterward.

Then came the program; and before the presenting of each number or group Mr. Aldrich described some of the most salient features of the songs and gave a word picture of what the songs meant. This was done not from a historical point of view, but rather looking toward an explanation of the emotional context of the songs. These carefully prepared and picturesque explanations are one of the chief charms of Mr. Aldrich's recital work.

Mr. Aldrich has gone on an extended Western trip, and his journeyings will be duly chronicled in these columns.

# Henri Wieniawski.

By ARTHUR M. ABELL.



ing thrilled alike the layman and the musician, and none were more enthusiastic in sounding his praise than his great colleagues of the violin.

Wieniawski was the greatest temperamental violinist of our age. He combined deep feeling and tenderness with a fire and passion that simply swept everything before him. His technic was marvelous, the greatest of his time; his tone was big and beautiful, his style broad and noble, and he possessed, notwithstanding his fiery delivery, a serene composure. Though he excelled in the interpretation of the romantic school, he had a deep love and appreciation of the classics. He was very fond of Bach, and he often bemoaned the fact that his left hand was not larger so that he could more easily command the chords and stretches in the six sonatas for violin alone. He was especially fond of the E major prelude; this was his daily bread.

Wieniawski's hand was rather small, but a wonderful hand it was for the violin. His fingers were naturally flexible, and as strong as steel; they fitted right onto the violin as if made for it. His technical talent was wonderful—so great that he practiced technic very little. There was something extremely exhilarating in the serene assurance with which he tackled a mountain of technicality. Not one extra breath, not the least change of position or countenance, not so much as the quiver of an eyelid indicated any extra exertion.

It is strange how phenomenal technical command is sometimes combined with extreme passion. We find the combination also in Paganini and Ernst.

Born at Lublin, Poland, July 10, 1835, Henri Wieniawski early showed a love for music, and the violin. His mother, who was musical, recognized that this was no ordinary talent. She determined to give her son the best advantages. She moved to Paris. Here, at the age of eight, the boy began serious study on the violin under Clavel. His progress was so great that, after one year's study only, he was admitted to the Paris Conservatoire, where he became a pupil of Massart.

Massart, who was a native of Liège, and who had just been engaged as violin instructor at the Conservatoire, proved to be one of the greatest pedagogues of this century. He took a great interest in the little Wieniawski and was delighted and astonished at his progress. The boy was so eager to get on that he quite ran away with himself, and sometimes with his teacher, too. How fast the ten year old boy progressed in technic, the following anecdote illustrates:

Massart was very thorough and exacting. One day Wieniawski played a Rode study badly. He was the star pupil of the class and usually greatly outshone the others, but in this lesson one of the older boys—Wieniawski was the youngest of all—played the same study much better. Massart praised this boy, whose eyes glistened with pride, for he was very envious of Wieniawski. Massart simply said to Wieniawski: "You must play it better next time." However, the next lesson brought no improvement. Massart thought Wieniawski was growing lazy. He cried out: "Aren't you ashamed of yourself? See how the other boys are getting ahead of you."

This put the little fellow on his mettle. He now confessed that he had not looked at his Rode lately, but that he had been dabbling in the Paganini caprices. "But you shouldn't dabble in the Paganini caprices; they are much

ERY many years—eighteen—have passed away since Henri Wieniawski was laid to rest in the Moscow cemetery. These eighteen years—though a long period in this hustling age—have done naught toward effacing the memory of the dashing, magnetic performances of that wonderful Polish violinist.

His name still lives as fresh and green as the grasses that are growing on his grave; nor will time blot it out, so long as the violin is loved and played. He was the heaven-born artist. His talent for the violin was the greatest since Paganini and Ernst. His play-

too difficult for you. Learn your Rode first, Paganini will come in time," said Massart. But the boy begged to be allowed to play one. He played the first caprice, the arpeggio study in E major, and he played it so well that Massart was dumbfounded. "Can you play the second one, also?" he asked. "I will try," said Wieniawski, and he played it nearly as well as the rest. "Go on," said Massart, and the boy played caprice after caprice. After the tenth Massart cried out:

"Mon Dieu! est ce que tu peux jouer tous les vingt-quatre?"

"Oui, Monsieur Professeur, je le crois bien," said Wieniawski, and with a gleam of triumph in his eye, he turned around and looked at the other boys, who stood looking on in open-mouthed wonder. Massart shook his head slowly and said simply:

"C'est incroyable!"

After two years of study under Massart Wieniawski won the first prize at the Concours Publiques of the Conservatoire, and at the age of eleven he set out on his first concert tour in Russia.

Though he at once aroused great interest, this was a premature venture, but it had a beneficial result in that it demonstrated to the boy himself that he was yet lacking in many things. He returned to Paris and zealously continued his studies until he was fifteen years old, especially in harmony and composition under Colet. In his sixteenth year he was a finished artist. He set out on long concert tours, extending throughout Europe. Everywhere he aroused great enthusiasm. Musicians, press and public at once recognized in him a new and great power in the violin world.

His technic was now a marvel of perfection; difficulties did not exist for him. His brilliancy and temperament electrified his audiences everywhere. His fame rapidly spread and he was soon sought after by all the leading music societies. In 1859 he played for the first time in Weimar under Liszt's baton. In the Liszt museum at Weimar is the original letter he wrote Liszt asking for the privilege of playing under him in Weimar. "The terms," he writes, "are quite indifferent to me. It is the honor of playing before you and your opinion that I desire."

In 1860 he was in St. Petersburg, and after a most successful concert he was appointed imperial chamber virtuoso to the Czar. He settled there, and remained for twelve years, making meanwhile extended tours throughout Europe. His fame was now fully established, and he was the most popular and the most sought after of all European violinists. His income kept pace with his fame, and he might easily have amassed a fortune had he chosen to do so. He received orders from nearly every European potentate.

In 1872 Wieniawski gave up his position in St. Petersburg, and sailed for America, where he made a long tour together with Anton Rubinstein. A memorable tour was that! America had never heard such violin and piano playing before, nor has she heard the like of it since. It was a great triumphal procession throughout the United States and Canada. Wieniawski made the great Rubinstein look to his laurels. They used often to vie with each other in playing encores. Wieniawski remained in America two years; for some time after Rubinstein had returned to Europe. He was extremely popular, and the gold rolled into his coffers, especially in California.

At this time Vieuxtemps, who was at the head of the violin department of the Brussels Conservatoire, hurt his arm so badly that he could no longer hold the violin. The director of the Conservatoire cabled Wieniawski, asking if he would become Vieuxtemps' successor. Wieniawski accepted at once, for it was a position of great honor. He occupied this position from 1875 to 1877 with flattering results.

Then Vieuxtemps recovered sufficiently to teach again, and Wieniawski left the Conservatoire and began to travel once more. His friends hoped that he would take the position permanently after Vieuxtemps' definite retirement, but this was not the case. The great violinist's health began to break down, and this is not to be wondered at considering the way he lived. He was very intemperate in all things. He burned the candle at both ends, and his excesses brought on a complication of diseases. His physician startled him one day by telling him that he had unmistakable symptoms of heart disease and dropsy, and



that he must change his method of living or death would soon claim him.

But Wieniawski had given way to his passions far too long to reform. He became weaker and weaker until he could no longer stand while playing. The last time he played in Berlin he introduced his D minor concerto, then still in manuscript. At the rehearsal he played sitting down and all went well, but at the concert in the evening he attempted to play standing. The effort was too much for him; he broke down in the middle of the concerto and swooned away. A sad sight it was to see that man carried off the stage like a corpse. Joachim was in the audience and he went on to the stage and played the chaconne, in order that the public might hear something.

Still Wieniawski continued to play, but from then on always in a sitting position. But even this began to be too tiring for him. He played in Paris, for the last time, in 1878, with Lamoureux. After the concert he said: "Ca ne va plus, Ca ne va plus." He realized that the end was not far off. It came in 1880.

He had been living in Moscow for some time, teaching a little, but not playing in public. His friends persuaded him to play once more. He consented and attempted to play the "Kreutzer Sonata." For a few bars all went well, and his friends rejoiced to hear him playing with old-time fire. Suddenly his strength gave way entirely, the violin sank from his hand and fell to the floor. There was a look of unutterable anguish in his face. He knew that he would never again play the violin. In a dead faint he was carried off the stage. Arno Hilff, who was in the audience, came to the stage and finished the sonata. His playing was not followed with much interest, however, for the thoughts of the audience were with poor Wieniawski.

The great violinist was carried home and medical aid was at once summoned. Then was disclosed the tragic fact that the great artist was absolutely penniless. This man, to whom the proudest of the nations had bowed in veneration, whose earnings had been princely, who had received all the honor that the great ones of the world could bestow, lay there helpless and penniless. Why this terrible state of affairs? It is explained by the one fatal word—gambling!

Wieniawski was an inveterate gambler. He had gambled away his earnings as fast as they came; his all had gone. He was removed to the public hospital. History has it that he died there like a pauper. This is not true. During the summer of 1866, while recuperating in the Thuringian forest I met Carl Klamroth, imperial concertmaster of the Moscow Orchestra. He knew Wieniawski well and he told me the facts. Wieniawski remained in the hospital for some time, but a few days before his death a wealthy lady of Moscow, who was greatly interested in him, had him removed to her house. Here during the last days of his life he was surrounded by every luxury that money could buy and by the most expert medical authorities. Death soon claimed him, and death in a terrible form. Klamroth saw him the day before he died. He was in a most horrible condition. That wealthy lady buried him in fine style, and all Moscow turned out and mourned his death.

Still the fact remains that the great Wieniawski died on the hands of charity. Fortunately his life was insured for 100,000 francs, otherwise his wife and children would have been left in abject poverty. His widow is still living in Brussels.

Wieniawski died in 1880, at the early age of forty-five. Ole Bull died in the same year, but at the age of seventy. Had Wieniawski bestowed the care upon his health that Ole Bull did, or that Joachim does, he might still have been living and delighting the world. He would have been to-day four years younger than Joachim.

He was utterly regardless of health, especially of sleep. After a concert he would often sit at the gaming table all night, until the last farthing of the receipts of the concert was gone—for he had bad luck and invariably lost. Then he would take an early train for the town where he was to play that day, often being obliged to borrow money to pay his fare with. On arriving there he would breakfast and go at once to rehearsal. After dinner he would sleep an hour or two. After the concert he would be found gambling again. This was kept up for weeks.

While touring he practiced little. At times, however, he would be seized with a working fit, when he would lock himself up in his room and practice for hours at a time, sometimes ten hours a day.

The following anecdote shows how great his passion for gambling was. It is not generally known, but it is vouched for by one who was an eyewitness of the scene. It was in Brussels. Wieniawski sat at the gaming table playing with Vieuxtemps. As usual the Pole lost, but he kept on playing until his last centime was gone. Then he staked his violin and lost that. Finally he borrowed money of Vieuxtemps and lost that. He was now at the end of the rope.

Vieuxtemps spoke up:

"If you will give me that new composition which you played to me to-day and give me the right to publish it as

my own work I will give back your violin and we will call it square."

"Agreed," said Wieniawski, and the bargain was made. Vieuxtemps was in high glee, for the composition, which was quite new and not yet finished, had pleased him mightily. He had long been envious of the Pole's greater gifts in this field. He made a few changes in the work, wrote a cadenza and finale and published it as his own. It made a great hit and soon became one of the stock repertory pieces of every violinist. It was the famous "Ballade and Polonaise"!

The practiced eye can detect Wieniawski's hand in it. The first stirring theme of the polonaise in G, also the one in E minor, which form the backbone of the work, are his; also parts of the ballade. The bombastic, showy parts are Vieuxtemps'.

It is a sad case when a great man gambles away his own mental offspring. It is a great pity that Wieniawski did not finish and publish the work himself, for its musical value would then have been much greater. As a composer Wieniawski was far greater than Vieuxtemps. His works rank among the best that have been written for the violin. Vieuxtemps' music is fast aging. In Europe it is scarcely played at all to-day, while the works of Wieniawski are constantly growing in favor.

His D minor Concerto is now one of the most popular of violin concertos. A fine work it is. How few can play it! There is a passion in it quite beyond the young conservatorist. What inspiring compositions are the two polonaises in D and A! They will not soon disappear from the concert stage. Then his fantasies on "Faust" and on the two Russian Airs! This "Souvenir de Moscow" he played



HENRI WIENIAWSKI.

so wondrously that in later years he never put it on his programs, because everywhere it was demanded as an encore. When he played that first simple, beautiful theme in G there was scarcely a dry eye in the house. The e was something inexpressibly touching in his playing of a simple melody. His fiery mazurkas, too, when played by him, never failed to electrify his audience. And last but not least the Legende, one of the most beautiful things ever penned for the violin. How he did play that!

Wieniawski's works reveal beauty and originality of invention, good taste, musicianship and adaptability to the violin. They are, moreover, always grateful.

As a teacher Wieniawski was also very successful. Among his pupils are Ysaye, who studied with him fourteen months, after having been with Vieuxtemps a number of years; Willy Hess, the well-known Cologne violinist; Charles Gregorowitsch and Leopold Lichtenberg. The latter he picked up during his American tour and took him to Brussels with him. His last pupil was Gregorowitsch.

Wieniawski's influence on violin playing was marked. He gave it new impetus. It was no easy task to make an impression at the time he began his career. It required a genius. It was in 1850. Ernst was then in his best years. He had long since set all Europe aflame. Paganini had been dead but ten years, and the lustre of his fame was still undimmed. Ole Bull was forty years old, and at the zenith of his power. Spohr was still living and exerting his mighty influence. Vieuxtemps was an accepted favorite, with ten years of public life behind him. De Beriot, the founder of the Belgian school, was in all his glory. Sivari, Bazzini, David, Lipinski, Leonard, Alard and Hanser were all shining lights. Joachim was

then concertmeister at Weimar under Liszt, the god of the musical world.

The standard of virtuosity was high in 1850. Wieniawski sailed forth and soon his name was in every mouth; he took rank with the very first.

In the whole history of violin playing there are about seventy-five famous names. Of these less than twenty are names that stand out in bold relief, names that signify something original and extraordinary. If we sift still more in order get down to distinct types, to men who were isolated, who stood alone because of their peculiar genius, we find, in the eighteenth century three names—Corelli, Tartini and Viotti. In this century we find seven names—Paganini, Spohr, Ernst, Ole Bull, Vieuxtemps, Wieniawski and César Thomson.

Joachim is unique to-day as the greatest of the severe classical players, but he followed in Spohr's footsteps, and does not count as one of the great originals of all time. Ysaye also holds an isolated position as the biggest temperamental performer of living violinists, but he copied Wieniawski.

The greatest of all for all time were Paganini, Ernst and Wieniawski.

Photographs of Wieniawski are very rare, hence it is with much pleasure that I present the readers of THE MUSICAL COURIER with the accompanying one, which is an excellent likeness.

## ANTON HEGNER AS A COMPOSER.

NOT only as a violoncello virtuoso, but also as a composer, has Anton Hegner made a wide reputation in the world of music. The following list of compositions for the violoncello shows his ability to write equally well in a variety of forms, and indicates how he has enriched violoncello literature:

- Op. 2. Romance for 'cello and piano.
- Op. 3. Impromptu for 'cello and piano.
- Op. 4. Elegie for 'cello and piano.
- Op. 11. Trio in G major for piano, violin and violoncello.
- Op. 12. String quartet for two violins, viola and violoncello.
- Op. 13. Concert variations for 'cello and piano.
  - Scherzo.
  - A la Tarantelle, for piano and 'cello.
- Op. 14. Fantaisie for solo violoncello.
- Op. 15. Longing, for 'cello and piano.
- Op. 16. Gavotte No. 1 in D major, for 'cello and piano.
- Op. 17. Concerto No. 1 in A major, for 'cello and orchestra or piano accompaniment.
  - Andante recitativo.
  - Canzonetta.
- Op. 18. Song, with 'cello or violin obligato.
- Op. 19. La Separation, for 'cello and piano.
- Op. 20. Suite for 'cello and piano.
- Op. 21. Deux Morceaux, for 'cello and piano.
  - Berceuse.
  - Gavotte No. 2.
- Op. 22. Valse gracieuse, for 'cello and piano.
- Op. 23. Concerto No. 2 in D minor, for 'cello and piano.

## Powers-Arnold Musicales.

Francis Fischer Powers and H. Earle Arnold announce a series of Wednesday morning musicales, to take place as usual in Carnegie Lyceum on December 7, January 4, February 1, and March 1, at 11 o'clock. At the first "morning," December 7, Messrs Powers and Arnold will be assisted by Mrs. Ruth Thayer Burnham, of St. Louis, contralto, and A. Hobart Smock, tenor.

## Gertrude Marlon Clark, of Pittsburg.

This young soprano, solo soprano at St. James' R. C. Church of that city for the past three years, was in the city a fortnight ago, when she was heard by four of the most prominent singing teachers here, and by some musicians and critics. They all gave her decided encouragement to continue the development of her voice, and it is likely she will arrange to come here for a stay in January, studying with Madame Murio-Celli.

## Louis Ferrari's Death.

The death of Louis Ferrari is announced. He was a prominent musician of Baltimore, Md. He died there last Friday from the effects of inhaling gas accidentally. He was seventy-four years of age. The Baltimore Herald, in the course of a long obituary article, says:

Mr. Ferrari was born in Italy, and came to this country when twenty-two years old. An expert musician in his own country, he followed the profession here. Shortly before the usurpation of the Mexican throne by Maximilian, he went to that country. Maximilian made the talented young musician brigade bandmaster, and he held this position until the usurper was dethroned. Ten years were spent in Mexico. In 1870 Mr. Ferrari returned to America, and enlisted in the United States service at Fort McHenry. He was immediately made the bandmaster of the Second Artillery. He spent nearly twelve years in Baltimore. When his time of enlistment had about expired his regiment was ordered to a post in California, and he shortly afterward left the service. He then went to San Francisco and became the leader of the famous Golden Gate Park Band. This position was held until about four years ago, when he retired and came to Baltimore.

# Music Across the Border.

## THREE YOUNG CANADIAN MUSICIANS.

DORA L. McMURTRY (soprano), Amelia B. Warnock (soprano) and Jessie C. Perry (pianist)—these three fair young Canadian musicians are devoted to their art and are not afraid to face the world upon the strength of it.

They belong to the younger class of artists who at the present time are beginning to appear very often before a critical public which is appreciating and commending them. Their musical educations having thus far been

to become leading soprano soloist at the Jarvis Street Baptist Church in the same city.

After studying for a short time with Sig. Pierre Delasco, Miss McMurtry went to New York and became a pupil of Charles B. Hawley. In the meantime her church position was retained for her by A. S. Vogt, organist and choirmaster of the Jarvis Street Baptist Church.

Miss McMurtry has now returned to Toronto, where she teaches singing at the Toronto Junction College of

practical knowledge of the piano and organ and her gift for composition combine to make her exceptionally musical. Her repertory, which is extensive, includes compositions by Gounod, Meyerbeer, Rossini, Mendelssohn, Godard, Hawley and very many other composers. Among her favorite numbers are: "The Jewel Song" from "Faust," "Oh, for the Wings of a Dove!" (Mendelssohn) and "Inflammatus," from Rossini's "Stabat Mater." What may be considered her most important concert en-



THREE YOUNG CANADIAN MUSICIANS.

received on this continent, they are essentially—in the broad sense of the term—American. For this reason they have a claim upon this National Edition, in which they each take a personal and individual interest.

Dora L. McMurtry received the first part of her musical education at the Ontario Ladies' College, Whitby, where she studied with Mrs. J. W. Bradley, vocal directress of that college. Later Miss McMurtry became a pupil at the Toronto Conservatory of Music, where, under Mrs. Bradley, she graduated with honors. For a short time she was a soprano soloist at the Bloor Street Presbyterian Church, Toronto, a position which she resigned in order

Music and at her studio on Huron street. But she devotes herself chiefly to concert engagements, of which she has an abundant supply.

This singer's voice is a pure, high soprano of bright ringing quality and, at the same time, it is capable of sympathetic interpretations. She sings very artistically and has an extremely musical temperament, which circumstance, combined with her dramatic instincts and feelings, makes her singing most effective. Being able to read readily at sight, she is frequently called upon to take exacting parts at very short notice.

In addition to her vocal abilities Miss McMurtry's

engagement up to the present time is her appearance in the "Persian Garden" this winter in Toronto, with Mrs. Julie Wyman and other artists.

Miss McMurtry is so serious a student and so talented a young musician that her future success and progress in the musical world are assured.

### JESSIE C. PERRY.

Jessie C. Perry, who began her musical education under Miss F. T. Reid, is a graduate of the Toronto Conservatory of Music, having passed her final examinations in both the piano and organ departments. But Miss Perry



## THE MUSICAL COURIER.

has not only passed exacting examinations: she has, under her present instructor, A. S. Vogt, gained high honors, among which the following should be mentioned: Gold medal (final organ examination), Heintzman piano scholarship, conservatory organ scholarship (instructor, Mr. Vogt).

Miss Perry is an excellent organist and plays such excellent things as the "Storm Fantaisie" (Lemmens), Tocatta in F (Bach), and Sonata in D (Guilmant) with astonishing brilliancy and with apparent ease. But her specialty is the piano, and her piano repertory includes these compositions: D minor concerto (Rubinstein), "Rigoletto" fantasia (Liszt), symphonic poem, "Les Preludes" (Liszt), and many of the works of the other great masters, including Bach, Beethoven and Chopin.

Jessie C. Perry possesses a remarkable talent for music: of this there can be no doubt. She is a fine pianist and a gifted accompanist. The best artists who visit Toronto will always find in her playing a sympathetic and satisfactory support.

While she accepts concert engagements as solo pianist and piano accompanist, she teaches that instrument at her studio on Wood street, Toronto, and also at Moulton College, in that city. She has many organ pupils, and Elm Street Methodist Church, Toronto, has been so fortunate as to secure her as its organist. Before accepting this position she was for several years organist of the Northern Congregational Church, Toronto, and for one season she acted as accompanist for the Mendelssohn Choir.

One of Miss Perry's examiners exclaimed, upon observing the ease with which she read at sight, the brilliancy of her technique and her general musical ability and attainments: "She is a genius!"

### AMELIA B. WARNOCK.

Miss Amelia B. Warnock, of Galt, Ont., completes this group of three young Canadian musicians. Miss Warnock has a beautiful soprano voice of unusual and exquisite quality, which gives promise of great things to come. It is a voice of pure soprano timbre, which this young singer has already learned to use in a very charming and artistic, as well as sympathetic manner.

Miss Warnock has studied for some years under the best masters in Canada, taking at first a course at the Toronto Conservatory of Music, where she passed the first two years' work with honors. She then received instruction from an Italian master, Baldanza, who taught in Canada for some time, and later with Signor Delasco. Miss Warnock's voice has been praised by such critics as Frank C. Potter, Laura Carroll Dennis and Agramonte. Her concert engagements are made by H. C. Arnold, of Toronto, and though this is her first year of concert work, she has already appeared in public many times. A most successful tour of Eastern Ontario, Quebec, Nova Scotia, New Brunswick and Prince Edward Island was recently made by this singer, concerning whom the *Charlottetown Examiner* said:

She possesses a voice of rare flexibility, and the numbers opposite her name were rendered in a delightfully sympathetic manner. Her opening selection at once enraptured the audience, each succeeding song adding to her popularity, and encores were the rule.

Miss Warnock has yet to make her Toronto debut, which will be arranged later in the season. On November 18 she sang at a recital in Galt, when the local press gave her unstinted praise. Though of concerts and concert tours she is making a success, her talents and voice, as well as her personality, are unquestionably suited for the operatic stage.

### CANADA VERSUS PARIS.

NOT very long ago a charming young Canadian singer came to this metropolis. She possessed a beautiful voice and a captivating manner, while about her personality there was an unquestionable style.

This young soprano had studied with an eminent Canadian singing master, a man who understood his art and knew how to develop musical talent.

In New York she became the pupil of another equally well-known vocal instructor. She had, indeed, never set foot on European soil and was proud of her American musical education.

Now it happened that a New York lady—an amateur musician with an effervescent adoration for the divine art and an undying devotion for the dual cause of musical advancement and afternoon teas—heard about the origin of this singer and learned the entire history of her career. Then she listened to her singing and was plainly enthralled.

"Alas! she has never sung in Europe," sighed the lady. At length she brightened visibly. "Even if she has not studied in Paris, she will serve as a novelty for my next musicale," was her conclusion. And to the next musicale the young Canadian singer was invited.

The "novelty" was delighted with the honor thus conferred upon her. She went. She sang. She did her best. She conquered. She even created a sensation.

"Who is she?" exclaimed an imposing Italian tenor with a very long name (which space forbids printing) and an exceptionally thrilling high C. "Who is she?" echoed a dozen other voices.

"My dear signor," said the gratified hostess to the Italian tenor, "she is—she has—just returned from Paris!" "Ah! that accounts for it!" assented those dozen voices, and the philosophical musical devotees nodded their wise heads in benign acquiescence.

The hostess' inward satisfaction, combined with her guilty conscience, made her cheeks crimson. "She is looking particularly well"—so thought her coterie of friends and admirers.

But the young Canadian singer's face was pale. "I will not give her away" she said to herself. "That would be too hard; though she deserves it. I'll go home instead."

And though urgently requested to remain, and in spite of profuse declarations that her voice was superb and her style unmistakably Parisian, she left the brightly lighted rooms, with their swarm of so-called music lovers, and with a sad heart and a wondering brain sauntered home in the approaching twilight.

A silence followed her departure. Then the tenor said to the hostess: "Madame, how great are the singers which Europe continues to create!"

"Signor," ventured a pale-faced count (?) with a gift (?) for composition, "about this artist there is certainly an ineffable charm, which European study alone is destined to produce."

"You know," said a tall, thin and most aristocratic Englishman—who, if you will believe it, actually rose to the occasion and gave such a commanding gesture that his right arm narrowly escaped the chandelier, whereat the hostess shivered—"when *THE MUSICAL COURIER* is able to point out singers such as this and say: 'Behold the product of the American Continent!' the world may begin to think more of its tiresome dissertations about American singers." And with that he became so emphatic that he dropped his treasured eyeglass and observed its shattered fragments in undisguised dismay.

### CANADIAN NOTES.

NOVEMBER 24, 1888.

#### BRITISH COLUMBIA.

OUT on the far Western Pacific Slope, where by day the glory of the golden sun rests upon land and sea, and by night the snow-capped mountain peaks wear a crown of Northern Lights, there is a sound of music in the air. In British Columbia all nature is so very beautiful that man, inspired by scenes of unsurpassed grandeur and exquisite panoramas of mountain, wood and water, has at length come to the realization of the fact that only in harmonies of corresponding magnificence can a fit accompaniment to life amid such perfect surroundings be found. Consequently we are now standing on the eve of a new era in music.

It is my intention this week to touch briefly upon artistic matters in general rather than upon individual attainments, and thus to emphasize the fact that there is to-day, both in Victoria and Vancouver, a large and growing musical and music-loving community—artists who love their profession, amateurs who are striving after better results, clubs formed for the promotion of good music, and a noble band of instrumental and vocal teachers, who, with all diligence and ability, are laboring to further the musical education of the rising generation.

There is before me, as I write, the excellent prospectus just brought out by the Vancouver Conservatory of Music (Director, Adolf Gregory), regarding which I shall have more to say next week. In this issue I can only refer to its publication in conjunction with hearty praise of the concert given by the Vancouver Philharmonic Society and the Symphony Orchestra on November 17, under the conductorship of Mr. Gregory, which, being the first of a series to be held during the season of 1898-9, gives us promise of good things to come. The solos sung by Mr. and Mrs. Forrest in "The Ruins of Athens" (Beethoven) were delightful, and the chorus work of the Philharmonic quite up to the high standard they have always hitherto maintained. Miss Marion Grey sang "Chanson Creole" (Bemberg) most acceptably. The Symphony Orchestra numbers among its ranks some of the best instrumentalists in the city, and has been fortunate enough to secure the services of Miss M. Nicoll and Miss Clara Wood as accompanists. The gems of the evening were undoubtedly the violin solos played by Mr. Whitman, a new arrival at the Coast and a most welcome one. He plays exquisitely, his execution, tone and artistic method being alike delightful.

Vancouver thus possesses two admirable conservatories, the Conservatory of Music (Director, Adolf Gregory) and the Academy of Music (Principal, G. Dyke); three excellent orchestras—the Symphony Orchestra, Herr Werner's orchestra and Herr Freimuth's orchestra; a remarkably

fine military band (Bandmaster, Herr Freimuth) and a Philharmonic Society, as well as several other smaller musical organizations, with which I hope in time to become better acquainted. The Lyric Operatic and Dramatic Company, which comprises many of the best amateur vocalists, actors and actresses in the city, has just been reorganized, and the names of Messrs. Buntzen, Botsford and W. C. Nichol added to the board of directors. "The Shop Girl" will be the first opera produced by them this winter.

I have as yet received no intimation from this society of their arrangements and list of officers for the coming season, and I would here again remind my local readers that, in order to render these letters fairly representative of Vancouver's musical enterprises, it is necessary that those connected with local musical organizations should send to me occasional statements, prospectuses and items of interest with regard to all the many musical associations in the city. These remarks apply with equal force to Victoria.

Boult's music establishment will shortly be removed to new and larger premises in a central location on Granville street, opposite the post office. The increasing prosperity of this firm has necessitated the change, and be it here remarked that the recent great improvement in the pianos, instruments and new music carried both by Mr. Boult and Dyke & Evans in Vancouver, may fairly be regarded as a sure indication of the higher standard and more widespread influence of musical art now reigning in the city.

In Victoria matters musical are very largely developed. There the Arion Club, a long established and most excellent association, held a charming concert on November 17, before a large and fashionable audience, and was most fortunate in the choice of soloists, Miss McNiffe's clear light soprano voice being heard to great advantage in "O World, Thou Art Wondrous Fair!" (Heller) and "A Maiden's Wish" (Meyer-Helmund), and E. H. Russell's tenor solo, "Hie Thee, Shallop" (Kuck-n), proving simply delightful. The bass soloist of the evening, W. H. Barton, gave "Canzonetta" (Richardt) in magnificent style. His vocalization was excellent.

In the quartet "The Young Musician" (Kucken) Messrs. Cave, Muir, Mess and Jay did ample justice to a fine composition, while Messrs. Floyd, Goodwin, Worlock and Wollaston sang "A Finland Love Song" (Engelsberg), with chorus by the club, in such an artistic manner as to elicit a rapturous encore. And herein lies the chief and real charm of the Arion Club concerts: they are essentially artistic. Mr. Greig, the director, is an exceedingly able musician, a born conductor and a man of fine artistic perception; hence, in a great measure, the excellence of the programs, and he is admirably assisted by the members of the club, many of whom are good soloists, and united form a chorus of well trained voices which makes the important studies of attack, expression and phrasing its primary objects. The violin solo "Elegie" (Bazzini), given by E. A. Powell, and accompanied by Mrs. Walshe-Windle, earned a hearty encore. Mr. Powell is a musician of ability, his method is excellent, and he plays with technical skill and much expressive charm.

Victoria has many musical organizations. The artists of the Austin Conservatoire gave a short but very high-class recital on November 16, when Mr. Austin and Mrs. Walshe-Windle played Beethoven's "Kreutzer Sonata" (violin and piano), in addition to several solo numbers, and Mrs. Green rendered an "Ave Maria" (composed by Mr. Austin) in her sweet, clear voice, that has so often before delighted Victorians and Vancouverites.

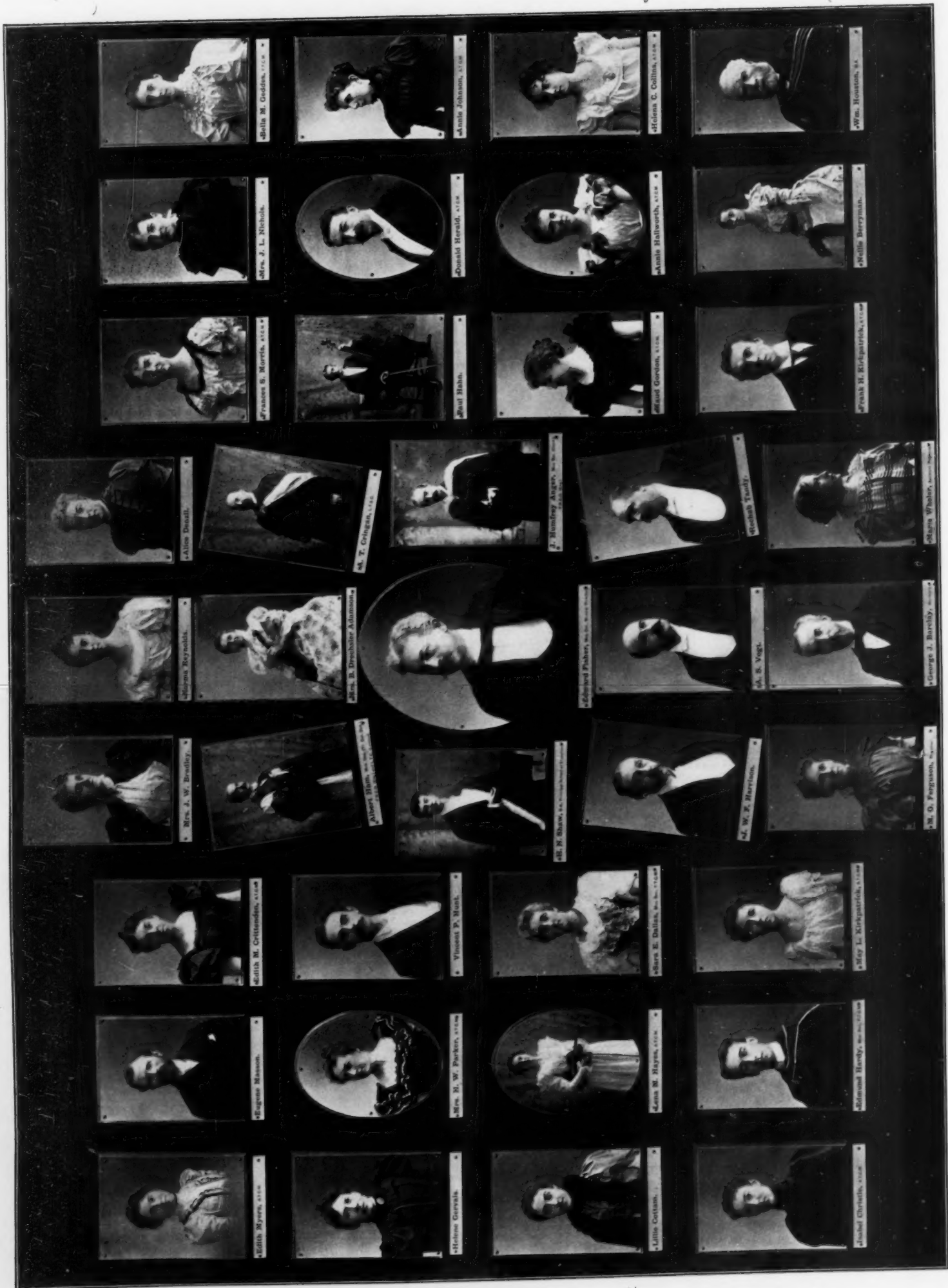
A very good choral union, several orchestras and glee clubs, a fine military band under Bandmaster Finn, and many smaller amateur musical societies flourish in the Queen City of British Columbia. The organists, too, are doing good work both in Vancouver and Victoria. In the former town Walter Evans, of the firm of Dyke & Evans, is again inaugurating a series of sacred recitals in Christ Church. The popularity and merit of a similar series given last year would indicate that the approaching concerts will meet with success.

There is to be a grand midnight mass in St. Andrew's Cathedral, Victoria, on Christmas Eve, given with an orchestra of thirty pieces and full chorus of forty voices. Mozart's beautiful Twelfth Mass has been selected for the occasion.

JULIAN DURHAM.

#### Shelley, Violinist, Busy.

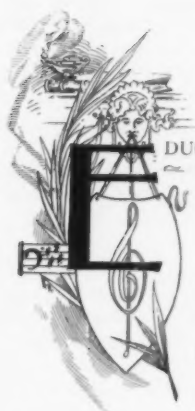
This young violin player played the Grieg sonata at Surrrette's last lecture in New Rochelle, meeting with much success. November 6 he played at Dr. Waters' church the "Prize Song," and Grieg's "Erotikon"; November 10 at Christian Science Hall; November 14 at Bloomingdale Church; November 17 at the Lotos Club; November 21 at Mrs. Frank L. Nugent's reception; November 22 at Cranford, N. J. May he win dollars and glory in abundance, for he deserves it! A feature of the Bloomingdale Church concert was the boy soprano Jacob Orner, a pupil of Mrs. Shelley, who made a decided hit, possessing a clear and true voice.



LEADING MEMBERS OF THE FACULTY OF THE TORONTO CONSERVATORY OF MUSIC.



# Toronto Conservatory of Music.



**E**DUCATIONAL advancement is an absorbing question which must claim the earnest attention of every thinking individual. To develop man's highest instincts, gifts and talents there can be no more exalted vocation than this. Since *THE MUSICAL COURIER'S* National Edition treats of the present condition and future possibilities of music on this continent it is fitting that some facts concerning the Toronto Conservatory of Music be stated in its columns; for the establishment, progress and achievements of this institution constitute an important part of the history of music in America.

Incorporated in 1886, opened in 1887, the development of the Toronto Conservatory of Music has been rapid and its success phenomenal. The first year 200 students were enrolled; to-day nearly 1,000 students are attending it, and the number of pupils continues to increase so rapidly that plans are already being made to enlarge the new building, which was completed last year. The conservatory contains a concert hall, with a splendid organ constructed on the electro-pneumatic principle, many class rooms, a commodious lecture room, and a hall specially arranged for the elocution department.

The influence which this institution exerts is not confined to Canada. Last season students came to it from the following States and Provinces: Ontario, Quebec, New Brunswick, Nova Scotia, Cape Breton, Manitoba, Alberta, Northwest Territories, British Columbia, Michigan, Minnesota, Wisconsin, Ohio, Pennsylvania, New York, District of Columbia and the Bahama Islands.

The conservatory is delightfully situated at the entrance to Queen's Park, which is an educational centre of Toronto, and one easily accessible from all parts of the city. It is affiliated with Toronto and Trinity Universities, and prepares students for examinations leading to the degrees of Mus. Bac. and Mus. Doc. The following departments are included at the conservatory: Piano, voice, theory, organ, violin, violoncello, clarinet, cornet, guitar, mandolin, banjo, languages and elocution. There are also courses in choir training, sight singing and extemporization and normal classes for students desiring special training in the art of piano teaching. In each branch of instruction a high standard is adopted, and that excellent results are obtained is evident from the success with which graduates and undergraduates have met and are meeting. The conservatory advocates the encouragement of deserving and talented pupils, and with this end in view it has up to the present time awarded scholarships amounting in value to upward of \$10,000. Gold medals are annually presented to graduates obtaining highest standing in piano, voice, violin, theory and elocution. One of the latest advancements made by the conservatory is an arrangement to conduct local examinations at various centres in Canada.

The conservatory's board of directors is composed of gentlemen of high standing in the legislative, judicial, professional and mercantile domains. Their broad educational policy and practical discernment have contributed to the success of the institution, placing it upon a firm financial basis.

EDWARD FISHER, MUS. DOC.

Edward Fisher, Mus. Doc. (whose picture may be seen in the centre of the Toronto Conservatory of Music faculty group on the opposite page), is the musical director of this institution. He is a man of sound judgment, sympathetic nature, and statesmanlike ability; to him the prosperity of the conservatory is chiefly due—a statement which members of the board and of the faculty, alike, will admit to be true. For he conceived the idea of establishing this school of music, was instrumental in founding it, and has guarded its interests with unrelenting integrity. Dr. Fisher is the organist of St. Andrew's Church, Toronto, and he is a piano and organ instructor of eminence. A full account of his professional career appeared in *THE MUSICAL COURIER'S* issue of November 2, 1898. In the capacity of musical director, he has distinguished himself as a leader and organizer, and there is apparently no limit to what he may yet accomplish. Some men rule with a rod of iron, others win through subtle persuasion; but courtesy and consideration, determination and untiring energy, insight into human nature, and knowledge of the eternal fit-

ness of things, combined with a thorough understanding of his art, have brought Edward Fisher to the position which he now enjoys.

The faculty is one of remarkable strength and ability, as may be seen from the names of the following ladies and gentlemen, of whom it is composed: Edward Fisher, Mus. Doc.; Mrs. B. Drechsler Adamson, J. Humfrey Anger, Mus. Bac. (Oxon), F. R. C. O. (Eng.); J. Churchill Arlidge, Nellie Berryman, Mrs. J. W. Bradley, Isabel Christie, Helena C. Collins, A. T. C. M.; Lillie Cottam, A. T. Cringan, L. T. S. C.; Edith M. Crittenden, A. T. C. M.; Sara E. Dallas, Mus. Bac., F. T. C. M.; Alice Denzil, Wm. Fodder, Bella M. Geddes, F. T. C. M.; Helene Gervais, Maud Gordon, A. T. C. M.; John Cowan, Paul Hahn, Annie Hallworth, A. T. C. M.; Albert Ham, Mus. Doc., Trinity College (Dublin), F. R. C. O. (England), L. T. C. (London); Edmund Harvey, F. T. C. M.; Mus. Bac.; J. W. F. Harrison, Lena M. Hayes, A. T. C. M.; Mrs. M. B. Heinrich, Donald Herald, A. T. C. M.; Wm. Houston, M. A.; Vincent P. Hunt, Annie Johnson, A. T. C. M.; J. A. Le Barge, May L. Kirkpatrick, A. T. C. M.; Frank H. Kirkpatrick, A. T. C. M.; Sandford Leppard, Dr. C. R. McDonogh, Eugene Masson, Frances S. Morris, A. T. C. M.; Edith Myers, A. T. C. M.; Mrs. J. L. Nichols, Mrs. H. W. Parker, A. T. C. M.; S. H. Preston, Norma Reynolds, H. N. Shaw, B. A.; Wm. H. Sherwood, Frederick Smith, Edward A. Spilsbury, M. D., C. M.; Rechab Tandy, A. S. Vogt, John Walbron and L. N. Watkins.

MRS. DRECHSLER ADAMSON.

Mrs. Drechsler Adamson (of the violin department), who has frequently delighted Canadian concert-goers with her playing, is a native of Edinburgh, although she spent a number of years in Germany. The early part of her musical education was received in Annhalt Dessau, but she finally took up her abode in Leipsic, where she studied with Ferdinand David, and played at the Gewandhaus concerts. Mrs. Adamson, who is a thorough artist, has taught the violin with excellent results. She is also a skilled orchestral conductor, and for several years has had charge of a string orchestra.

J. HUMFREY ANGER, MUS. BAC.

J. Humfrey Anger, Mus. Bac., F. R. C. O., the busy professor of harmony and counterpoint, has also had an interesting musical career. He is an Englishman who gained his first organ appointment at a parish church near Bristol. While there he won the gold medal offered by the Bath Philharmonic Society for the best cantata for solo voices and orchestra, the judges being Sir Arthur Sullivan,

first taught elocution in Hamilton, Ont., and now holds important positions at Havergal Hall and Loretto Abbey, in addition to the conservatory. She is a talented and popular reader, excelling in humorous and pathetic selections. Miss Berryman has paid particular attention to the teaching of physical culture, in which branch of instruction her original methods are meeting with most satisfactory results.

MRS. J. W. BRADLEY.

Mrs. J. W. Bradley is an experienced, well-known and artistic vocal teacher, many of whose pupils have won high honors, and hold enviable positions. Her attractive style and brilliant soprano voice of striking quality have won her great favor. Mrs. Bradley's press notices are as numerous as they are complimentary. Every week she visits the Ontario Ladies' College, Whitby (where for many years she has had charge of the vocal department), and she is choir directress of Berkeley Street Methodist Church, Toronto.

ISABEL CHRISTIE.

Miss Isabel Christie, pianist, joined the conservatory staff this fall. She graduated in the teachers' course, and has already accomplished good things as an instructor. Miss Christie has always been a serious and enthusiastic student, and she will be an acquisition to the teachers and pupils with whom she is now associated.

HELENA C. COLLINS.

Miss Helena C. Collins graduated in the elocution school at the conservatory last season. Miss Collins is a successful reciter and teacher of elocution, and, like the other readers who have already been mentioned, she is making many engagements to appear upon the concert platform.

LILLIE COTTAM.

Miss Lillie Cottam, who teaches and plays the mandolin, is a performer highly recommended by her instructor, Mrs. Webster. Miss Cottam is doing much to increase the popularity of the mandolin in Toronto.

A. T. CRINGAN.

A. T. Cringan, choirmaster of Cooke's Church, Toronto, conductor of the Caledonian Choir and principal singing instructor in the public schools of Toronto, is one of the most prominent Canadian exponents of the Tonic Sol-fa system. At the conservatory he teaches harmony and sight singing, and he also gives lessons at the Presbyterian Ladies' College, which is affiliated with the conservatory. Those who have heard hundreds of children sing under his



THE TORONTO CONSERVATORY OF MUSIC.

Dr. A. C. Mackenzie and Eaton Fanning. Mr. Anger was elected member of the Incorporated Society of Musicians in 1892. Shortly after his appointment to the professorship at the Conservatory of Music, in 1893, he was made one of the examiners at Trinity University. In addition to his many other duties, he is organist and choirmaster at Old St. Andrew's Church, Toronto.

NELLIE BERRYMAN.

Miss Nellie Berryman, who comes from Surrey, England, has studied elocution at Toronto, and at the Boston School of Expression, of which she is a graduate. She

baton will bear testimony to the extraordinary gift which he possesses for training young voices in chorus or solo work. Mr. Cringan is a talented and progressive musician with a gift for composition.

EDITH M. CRITTENDEN.

Miss Edith M. Crittenden is a thorough and conscientious student and teacher, who graduated with the normal class of 1893, passing her piano examination with first-class honors. A hard worker, a painstaking instructor and a good performer, success is sure to attend her efforts. Miss Crittenden enjoys the distinction of being a cousin of the

## THE MUSICAL COURIER.

Canadian violinist, Nora Clench, who now lives in London, England.

SARA E. DALLAS.

Miss Sara E. Dallas (sister of THE MUSICAL COURIER's Winnipeg correspondent, Eleanor Dallas Peter) is a forcible example of how thorough a musical education may be obtained in Canada, for she received her organ and piano instruction from Dr. Fisher, and studied theory with Arthur E. Fisher. Of the ladies in Toronto who follow music as a profession, Miss Dallas is among the most brilliant. She obtained the degree of Mus. Bac., at Trinity University, and she is a Fellow of the conservatory. Miss Dallas has been connected with the conservatory and the Presbyterian Ladies' College since their organization, and she was pianist for the Toronto Choral Society when its most exacting work was done.

ALICE DENZIL.

Miss Alice Denzil is a pupil of the famous Madame Sainton-Dolby, for whom Mendelssohn wrote the contralto part of his oratorio "Elijah." Early in her career Miss Denzil earned the reputation of being a conscientious and thoroughly competent teacher of singing, and this distinction she still enjoys. She is the possessor of a rich contralto voice of rare purity, which she uses in a most artistic manner. Miss Denzil, apart from vocal work, is extremely versatile, has a practical knowledge of orchestral instruments, and on one special occasion conducted comic opera with decided success.

BELLA M. GEDDES.

Miss Bella M. Geddes, pianist and teacher of the piano, is a Fellow of the conservatory. She has given several recitals in Toronto, all of which have been well attended. Miss Geddes, who is a pupil of Dr. Fisher, is a warm advocate of the Virgil Clavier system. She is a brilliant performer, and was the first pianist to play Paderewski's A minor concerto in Canada.

HELENE J. GERVAYS.

Fraülein Helene J. Gervais, German instructor, is the daughter of a German professor, and she is a native of Prussia. She studied at the Royal Conservatory of Music, Leipzig, and received instruction in French and Italian from native masters. For some time she lived in Paris, and for the last eleven years has been on this continent. Fraülein Gervais speaks the English language fluently and teaches German at the Moulton College, Bishop Strachan School, the conservatory and elsewhere.

MAUD GORDON.

Miss Maud Gordon, A. T. C. M., has a special talent for teaching, as is evident from the splendid results which her work has produced. Miss Gordon has often given interesting recitals, and has had much experience in ensemble playing and in accompanying. She is as energetic as she is successful, and of the Virgil Clavier method she makes a specialty.

PAUL HAHN.

Paul Hahn, concert cellist, is a native of Germany. On his arrival in Canada several years ago he was welcomed as a 'cello player of evident talent and promise. To-day he has more offers of concert engagements than he is able to accept, and he teaches a large number of pupils. Being a popular young musician, with an unmistakable talent and fervent devotion for his art, he certainly has a bright future before him. At his annual concerts he surrounds himself with excellent artists.

ANNIE HALLWORTH.

Miss Annie Hallworth, vocal teacher, received her musical education under Elliott Haslam, Miss Norma Reynolds, Arthur Fisher, and Edward Fisher. Miss Hallworth has gained quite a reputation as a vocal instructor, her concert method having been most successfully illustrated in the singing of her pupils at the numerous recitals given under her personal direction. She was successful in winning the Norma Reynolds gold medal in 1893, and graduated at the conservatory in 1896.

DR. ALBERT HAM.

Dr. Albert Ham (an extended account of whose musical career appeared in THE MUSICAL COURIER's issue of September 28, 1898), teaches the organ and singing at the conservatory. Of vocal culture he makes a specialty and in it he is accomplishing most creditable results. Dr. Ham, upon whom many honors and degrees have been conferred, is the esteemed organist and choirmaster of St. James' Cathedral, Toronto; director of music at Upper Canada College, and an examiner at Trinity University, Toronto. He is distinguished as an organist and instructor, and is an eminent composer. In securing the services of this

sterling musician the conservatory has been most fortunate.

EDMUND HARDY.

Edmund Hardy, who in school days won a prize of one guinea for setting words to music for the *Boy's Own Paper*, was the first Canadian student to win the gold medal for the final examination of the degree of Mus. Bac. at Trinity University. He has gained the following honors at the conservatory: Scholarship for composition; gold medal, teachers' course, and gold medal, final examination in theory. Mr. Hardy also graduated in the conservatory piano department, and he is one of the piano instructors. He promises to have an unusually brilliant career.

J. W. F. HARRISON.

J. W. F. Harrison was engaged to come to Canada as organist of St. George's Church, Montreal, in which city he shortly became well known as an organist, pianist and conductor. Later he was appointed musical director of the Ottawa Ladies' College, and conductor of the Ottawa Philharmonic Society. Many of the leading musicians at present living in the Canadian capital were formerly his pupils. In addition to his position on the conservatory staff as organ and piano instructor and assistant examiner, Mr. Harrison is organist of St. Simon's Church, Toronto, and musical director of the Ontario Ladies' College, Whitby. Mr. Harrison was one of the first musicians in Toronto to exemplify the higher training of boys' voices. He is a versatile and original musician.

LENA M. HAYES.

Miss Lena M. Hayes is a native of Canada, and pursued the study of the violin at first under M. François Boucher, and subsequently under Guiseppe Dinelli. She graduated at the conservatory in 1891, and for two years was engaged in concert work and private tuition. In 1893 Miss Hayes was appointed a teacher of violin at the conservatory and in the same year she became a member of the Presbyterian College staff. She continues to appear at concerts and is always well received.

DONALD HERALD.

Donald Herald is an instructor in the piano department. Like many other members of the faculty, he is a graduate of the conservatory and has given numerous recitals, which the public have highly appreciated. Mr. Herald is a gifted and accomplished pianist. He is also a painstaking and popular teacher.

WILLIAM HOUSTON, M. A.

William Houston, M. A., lecturer on English literature, is a distinguished graduate of Toronto University, and was for a time a senator of that institution. He was librarian of the Parliamentary Library for some years, and is an author of repute.

VINCENT P. HUNT.

Vincent P. Hunt studied at the Leipzig Conservatory of Music, and after spending three years with Reinecke, Papertitz and Jadassohn, went to Toronto, and has since been actively engaged in musical pursuits. His specialties are piano, organ and theory, and many of his pupils now hold good positions as organists and piano teachers. In addition to being a piano instructor at the conservatory, he is musical director of Demill Ladies' College, St. Catharines, and organist and choirmaster of Central Presbyterian Church, Toronto.

ANNIE JOHNSON.

Miss Annie Johnson is another piano instructor and graduate of the conservatory. Miss Johnson has numerous pupils, and owing to her knowledge of harmony she is a particularly intelligent and competent teacher.

MAY L. KIRKPATRICK.

Miss May L. Kirkpatrick is one of the younger members of the staff, and a promising piano pupil of Dr. Fisher. Miss Kirkpatrick has an extensive repertory, and plays well. She is a graduate of the conservatory, and a gold-medalist. The recital which she and Miss Hayes (violinist) will shortly give is being looked forward to with interest.

F. H. KIRKPATRICK.

F. H. Kirkpatrick, vice-principal of the conservatory school of elocution, and lecturer in elocution at Trinity University and St. Michael's College, received his education in Bradford, Ottawa and Toronto. Having determined to devote himself chiefly to teaching, Mr. Kirkpatrick has made a study of the principal systems of expression, and proceeds with his work on the assumption that all education is development. That he has paid careful attention to the artists' as well as the teachers' phase of his vocation is evident from the success to which he has attained as a reader.

EUGENE MASSON.

Eugene Masson, French instructor, employs modern methods, teaches carefully and intelligently, is an excel-

lent scholar and is highly respected. At this institution modern languages are taught by the Berlitz method.

FRANCES S. MORRIS.

Miss Frances S. Morris, of the piano department, is another busy teacher and conservatory honor graduate. Miss Morris has charge of the music at Pickering College, Ontario. Without her name the list of progressive, talented and thoroughly musical Canadian artists would be most incomplete.

EDITH MYERS.

Miss Edith Myers, A. T. C. M., teaches the Fletcher music method, which she has studied in New York under Miss Evelyn Fletcher. In the hands of Miss Myers (who is another gold medalist) this method should reap good results, for she is one of its most enthusiastic exponents.

MRS. J. L. NICHOLS.

Mrs. J. L. Nichols has been associated with the conservatory for a number of years as a teacher of the piano. Mrs. Nichols, who originally came from England, adds lustre to the conservatory's bright array of competent piano instructors.

MRS. H. W. PARKER.

Mrs. H. W. Parker, of the vocal department, studied for several seasons with Signor d'Auria, and has also received instruction from Rechab Tandy. Mrs. Parker is leading soprano singer at St. Andrew's Church, a conservatory graduate and a pianist of ability. She has a high soprano voice of beautiful quality and she is an artistic and finished singer.

NORMA REYNOLDS.

Miss Norma Reynolds (vocal instructor) has always been very prominent in Canadian musical circles, having made her appearance at the age of seven as the principal character in a cantata. She subsequently filled roles in many comic operas, her last appearance being in the title role of "La Mascotte." Though strongly advised to adopt the operatic stage as a profession, Miss Reynolds decided to become a church and concert singer. Owing to the fact that her list of pupils had become so great, she decided a few years ago to devote herself exclusively to teaching. Miss Reynolds ranks among the most highly respected and popular singing teachers in Canada. Like Mrs. Bradley, she has trained and brought out a remarkably large number of well-known singers, who appear in church, concert and operatic work.

H. W. SHAW, B. A.

H. W. Shaw, B. A., principal of the school of elocution, has enjoyed the advantage of study in Boston, New York, London and Paris, and has had a wide experience as a teacher on this continent. The method of instruction pursued by Mr. Shaw is the psychic, in which pupils are encouraged to use the imagination, to develop word pictures contained in a selection and to hold these in the mind till they kindle emotion. This, in conjunction with perfect technic of voice and body, results in adequate and articulate expression.

RECHAB TANDY AND A. S. VOGT.

Mr. Tandy and Mr. Vogt, the two remaining members of the faculty, whose pictures appear in the accompanying group, are already familiar to readers of THE MUSICAL COURIER, accounts of their careers having appeared in this paper's issues of October 26 and October 19, 1898, respectively.

Rechab Tandy, of the vocal department, accepts concert engagements, and has many pupils. His robust tenor voice has been frequently heard in the United States and Canada, as well as in England. He continues to devote himself with unabated ardor and with characteristic enthusiasm to the cause of the divine art. Mr. Tandy is one of the few vocalists who are able to teach all day and sing with success before large audiences at night.

A. S. Vogt, conductor of the Mendelssohn Choir; organist and choirmaster Jarvis Street Baptist Church, Toronto; music critic Toronto *Saturday Night*, and piano instructor at leading educational institutions in the city where he lives, is a piano and organ teacher at the conservatory, in addition to being, like Mr. Harrison, an assistant examiner. With his pen, his baton, his teaching and his organ playing, Mr. Vogt wields in Canadian musical circles an influence for good which it would be impossible to adequately estimate. He is one of the conservatory's strongest supporters and firmest friends.

Miss Marion G. Ferguson, registrar, and Miss Marie Wheler, assistant registrar, are both able, in a special way, to enter into the sympathies of the pupils and teachers, for, apart from their official capacities at this institution, they are well-trained musicians, Miss Ferguson being an organist, and Miss Wheler a soprano singer in Toronto churches. Those who attend the conservatory have learned that Geo. J. Barclay, secretary, is a man well fitted for the many and arduous duties incumbent upon him.

The future welfare and artistic progress of the institution which this article endeavors to describe, are assured.



For mezzo soprano or baritone.

## THE MUSICAL COURIER.

### LOUIS V. SAAR.

THIS broadly cultivated musician, who is a profound theorist, a scholarly composer, an excellent pianist and a keen, analytical writer on various subjects connected with the science and art of music, is now doing educational work as an instructor in the New York College of Music. While discharging his onerous duties as a member of the faculty of this institution, and doing much com-



LOUIS V. SAAR.  
New York.

posing, Mr. Saar finds time to gratify his literary tastes. Many thoughtful critique and polished theses, which adorn the pages of prominent German newspapers and magazines, are from his pen. Still a young man, hardly yet in the zenith of his powers, it is safe to prophesy that he will prove a vital factor in the musical development of his adopted country.

In Rotterdam, which has given birth to so many artists and musicians, Louis V. Saar first saw the light of day. Previous to his twentieth year he had pursued with diligence a full course in the Conservatory of Music, and had distinguished himself in several branches. Before attaining his majority he was graduated with high honors from this institution, carrying off various prizes, which were won in severe competition with the brightest students in the conservatory.

Mr. Saar came to America in 1892, with the Abbey-Grau Opera Company, as an accompanist. He was offered a position as teacher of harmony in the National Conservatory of Music in New York, and for three years filled this place with great credit. The educational work he did was of inestimable value. As a composer Mr. Saar has shown rare versatility, and unusual fecundity, most of his works being classics. These have already been noticed favorably in THE MUSICAL COURIER. They have received the unqualified approbation of leading musicians of this country and Europe. Mr. Saar is so pleasantly settled and is engaged in such congenial work that it is safe to say he is a fixture in New York.

### FRANK TAFT.

THIS distinguished concert organist, whose reputation extends all over the United States, has recently won new laurels in another field of musical endeavor. As the conductor of a series of three madrigals, the first of which was given in Chickering Hall, Tuesday afternoon, December 6, Mr. Taft has won the plaudits of audience and critics, and his work has been extolled to the skies by some of the best musicians of the city. For weeks Mr. Taft has been devoting a great deal of his time to drilling the madrigal singers, and all who attended the first entertainment of the series agree that he has accomplished wonders. He has developed into a most efficient conductor, wielding the baton with grace and authority, and holding his forces completely in hand. As these madrigals promise to become historic and as Mr. Taft is carrying them out with such consummate skill, it is not inopportune at this time and this place to tell the readers of THE MUSICAL COURIER precisely what manner of man he is.

Mr. Taft was born in East Bloomfield, N. Y., being the son of William Plumpton Taft and Martha Amanda Taft, and a lineal descendant of the Cowdreys of England.

When a mere boy he gave evidence of the possession of extraordinary talent for music, and his parents resolved that he should be given the best possible advantages in the way of instruction. He early showed a predilection for the organ.

Shortly after he commenced to study this instrument, a pipe organ having been purchased for the Congregational church in his native village, young Taft assisted the organ builder in erecting the instrument in the church, and he soon discovered how a pipe organ was made. The knowledge thus gained aroused his ambition to such a degree that in a few months he commenced to build a pipe organ for himself. For weeks and months he diligently worked solving the problems of its construction, and finally succeeded in producing an instrument that, under the circumstances, was the wonder of all who saw it. In 1876 he entered Genesee Wesleyan Seminary, Lima, N. Y., and while engaged with his literary pursuits, commenced also to study the art of playing the pipe organ under George H. Bangs.

During the three years spent at this seat of learning he made rapid progress in his favorite study, and was persuaded by numerous admirers to become a solo organist. In the summer of 1879 he studied under Clarence Eddy, at a musical institute held in Canandaigua, N. Y., and in the fall he went to Chicago and continued his studies at the Hershey School of Musical Art, with which Mr. Eddy was connected. Shortly after reaching Chicago he was appointed organist of the Wabash Avenue M. E. Church; this soon led to a more important engagement at Trinity M. E. Church, where he continued to play until leaving the city, in 1882. He was a faithful and conscientious pupil, often practicing ten hours a day, besides devoting much time to the study of musical theory, under the direction of Frederic Grant Gleason. He played at numerous



FRANK TAFT.  
New York.

concerts in Chicago and established for himself an enviable reputation as a concert performer.

In the fall of 1882 Frank Taft settled in New York. There he profited through the scholarly instructions of Samuel P. Warren, and continued his study of musical composition with Ferdinand Q. Dulcken, a pupil of Mendelssohn, and a musician of distinction. One month after arriving in New York he was engaged as organist of the Episcopal Church of the Epiphany; he remained with this parish but a short time, however, and accepted an engagement at St. Matthew's P. E. Church, Jersey City, N. J. He held this appointment for one year and then became organist of the Clinton Avenue Congregational Church, Brooklyn, N. Y., and played there for thirteen years. In the spring of 1894 he was engaged as organist of the Jewish Temple Beth-El, on Fifth avenue, New York. In addition to filling this engagement, in 1895, he accepted a position as organist and musical director of the Madison Avenue Reformed Church, a prominent metropolitan congregation, of which the Rev. Dr. Abbott E. Kittredge became pastor in 1885, playing at the Temple Friday and Saturday, and at the Sunday services of the church. It is as a concert organist that Frank Taft is possibly best known. He has made numerous extended tours throughout the United States, and played on the most noted organs in the land. He was one of the official organists of the Chicago Columbian Exposition, and has appeared as solo organist of the Worcester (Mass.) festivals.

Mr. Taft has composed some meritorious works, perhaps the most notable of which, "March Symphonique," was played by the Boston Symphony Orchestra, and made a

distinct hit. As a conductor Mr. Taft is in his element. He is a severe disciplinarian, exacting perfect work, yet is always genial. He is forceful and precise, and his magnetism is generated by his wand. His forces, whether singers or instrumentalists, he controls admirably and accomplishes the best possible results.

### WILLIAM F. PECHER.

WILLIAM F. PECHER, the organist of St. Patrick's Cathedral, New York, is a broadly cultivated musician who is held in high esteem. A graduate of the Leipsic Conservatory of Music, he studied with such masters as Moscheles, Hauptmann, Richter and Reitz. Mr. Pecher has been the organist of the Cathedral since its dedication in May, 1879. During two decades of uninterrupted activity, a vast amount of music has been performed under his direction. The great masses of Beethoven, Cherubini, Mozart, Haydn, Franz Schubert and those of the French composers, Gounod, Saint-Saëns and Guilmant; in fact, masses by composers of nearly all nationalities, in addition to a great number of vespers, services, motets, &c., have been given by Mr. Pecher. Besides these he has given many works of Bach, Handel and modern writers, such as Allegri, Rheinberger, Capocci and others. The works of Palestrina and Durand are heard at the Cathedral during Holy Week.

American composers have not been neglected by Mr. Pecher. In the autumn of 1896 he produced seven masses on as many consecutive Sundays at the Cathedral, all by American composers or composers residing in this country. The offertories and other music on these occasions were also by American composers.

On Easter Sunday, 1891, a notable performance of Franz Liszt's "Graner Mass" was given under Mr. Pecher's direction. A vast congregation was present in the Cathedral, and thousands were unable to gain admission. Besides the many masses, motets, &c., which he has to play, Mr. Pecher does a great deal of solo work. His repertory is large, including the masterpieces of Bach, Handel, Mendelssohn, Schumann, Richter, Guilmant and most of the sterling compositions for the organ. In the performance of choral works Mr. Pecher has enlisted the services of soloists of high rank, and has had large and thoroughly trained choruses. Occasionally in the services in the Cathedral may be heard some of Mr. Pecher's compositions, which are highly meritorious. At the Archbishop's silver jubilee, May 4 of the present year, an "Ecce Sacerdos Magnus" for solo, chorus and orchestra and organ, written for the occasion by Mr. Pecher, made a strong impression. Besides the great amount of work done at the Cathedral, Mr. Pecher does much teaching, having charge of the piano department of the Academy of Mount St. Vincent on the Hudson, one of the largest academies for young ladies in the country. He has had charge of the academy for twenty years and had taught pupils from every State in the Union. He has classes at



WILLIAM F. PECHER.  
New York.

the convent and at his studio at Steinway Hall. It should be mentioned that Mr. Pecher is an excellent pianist and is deeply versed in piano literature. He is an exceptionally able teacher, possessing the rare gift of being able to impart his knowledge to others. As he is just in the zenith of his powers, Mr. Pecher has much important work before him.



MARIE MILDRED MARSH.

MARIE MILDRED MARSH may be fairly ranked among the best of the younger generation of concert pianists. She is purely an American product. As a child five years old her musical talent attracted attention, and even at that early age she played a difficult classic number in public at a charity entertainment. Her mother, Mrs. Leanna Marsh, taught her the first piano lessons, but



MARIE MILDRED MARSH.  
New York.

almost from the beginning her entire musical education was received from the Cincinnati Conservatory of Music, Miss Clara Baur, directress. Miss Marsh graduated with brilliant honors from Miss Baur's conservatory in 1893, and then went to Europe to continue her studies under Karl Klindworth. After having been abroad but five months she appeared with the Philharmonic Orchestra in Berlin. Her concert debut at the Singakademie in that city was a most brilliant success. Her playing was lauded by the best German critics, among them Herr Ferdinand Gumbert and the musical editor of the *Intelligens Blatt*. Miss Marsh not only performed in the capital city, but in other parts of Germany as well—in Hanover, Potsdam and other places. Several times she played before royalty, notable was her appearance at the grand annual charity concert patronized by the Dowager Empress Frederick; one at Potsdam, before the Princess Leopold and the Empress Frederick, and at a bazar of which Princess Albrecht von Hessen was a patroness.

Returning to this country last year, laden with honors, after a sojourn of three years with one of Europe's greatest masters, Miss Marsh made her American debut at Steinway Hall, New York. Her reception by audience and critics was akin to an ovation. Her playing is characterized by a great deal of depth and maturity. It is never mechanical, but throbs with the life and poetry of the true musician. The divine spark is recognized in all her work. The virtuoso and musician seem to be equally balanced in her, making up the genuine artist. Her repertory is extensive, including the great concertos and the representative works of the old as well as the modern classics. Miss Marsh has now entered upon a concert career, and is open to a limited number of engagements. Her permanent residence is in New York city.

HANS KRONOLD.

THIS richly gifted young violoncellist is a native of Leipsic. In that musical city, which offers so many advantages to the sincere and ambitious student, he pursued a course of study under the best masters. His principal instructor was Vollrath Hekking, who held him in the warmest esteem and regarded him as rarely talented. Early in life young Kronold showed a predilection for the violoncello, and studied it assiduously. His distinguished preceptor declared that he had never taught so apt a pupil, and made the most glowing prophecies regarding his career as a solo and ensemble player. Mr. Kronold owns that to Hekking he is indebted for much of his success. While studying with him, the young violoncello virtuoso greatly enlarged his repertory, and at the same time developed his musical nature.

Soon after Kronold's first appearance before a New York audience he won his way to popularity among the cultivated music-loving people of the city. He was at once

recognized as an exceptionally able violoncellist, and whenever he played was sure of success. His refined yet forceful style is greatly admired. One of the charms of Kronold's playing is irreproachable intonation. His technic is adequate, too. The lusciousness of his tone is a delight to his audiences, and his phrasing is invariably correct. The critics have adverted in laudatory terms to his scholarly interpretation of the masterpieces of Servais, Popper, Golttermann and other writers for the violoncello.

A violoncellist is comparatively helpless unless he possess a good instrument. In this regard is Kronold most fortunate. The instrument he uses is a gift from an ardent admirer in Vienna. It is an accredited example of the handicraft of that incomparable luthier, Stradivarius, and is almost worth its weight in gold.

Hans Kronold will do much solo work, and will play in many chamber concerts this season. His services are coming more and more in demand, and he will find it hard to fill all the engagements that have been booked for him.

JULIUS STEGER.

TO enjoy eminence in the field of comic opera equal in quality and quantity to the fame of Jean de Reszké in the domain of grand opera is a distinction sufficient to turn the head of any man scarcely turned thirty. Yet the honor is modestly borne by Julius Steger, whose face is reflected here. Mr. Steger is the most popular light opera singer in the metropolis to-day. In voice, presence, magnetism and technic he easily suggests a young edition of his illustrious grand opera contemporary. Mr. Steger has



HANS KRONOLD.  
New York.

been prominently identified with many of the important light opera successes of the past six years. Not all singing artists are good actors, but Artist Steger's laurels have been plucked from both fields of professional endeavor.

Youthful, vibrant, with a powerful and perfectly cultivated high baritone voice of singularly sympathetic quality and rare sweetness, Mr. Steger's personality lends itself with distinct effectiveness to singing roles requiring dash, brilliancy and bravado. His work in Gilbert & Carr's "His Excellency" at the Broadway Theatre during his earlier appearances here demonstrated this unequivocally. Outside of grand opera Mr. Steger is the most romantic figure on our singing stage to-day. An ardent matinee favorite, he yet takes his art seriously, and will doubtless eventually capture the grand opera honors rumor says is the goal of his ambition. All of the elements but circumstance are present to effect such a consummation.

Mr. Steger was born in Vienna, Austria, of an excellent family. He was discovered by George W. Lederer, his first manager, about six years ago. Since then he has studied under the celebrated Vienna masters Dr. Josef Gansbacher and Kammersänger Gustav Walter. It was upon his return to this country that he scored his phenomenal success in "His Excellency."

Impressed by his work in this opera the late Manager Henry E. Abbey forthwith engaged him as first baritone of the opera comique organization which that impresario then had in formation for the Metropolitan Opera House. The demise of Mr. Abbey destroyed the project and opportunities must surely have meant untold honors for the

young baritone, society itself being behind Mr. Abbey in the institution. Recent distinctions of Mr. Steger have been won as leading man for Augustin Daly's musical productions. He is now a star member of the Casino—the home of comic opera—where he is a tremendous favorite. In private life Mr. Steger is unassuming, and justly enjoys an enviable social standing.

A complete summary of his achievements must include appearances in legitimate drama under the late John Stetson's management and the assumption of the principal roles in "The Algerians" and "The Fencing Master," with Marie Tempest.

KATHERINE RUTH HEYMAN.

THIS highly gifted pianist was born in California, a State that has given to the world many men and women of genius. Miss Heyman's success as a concert pianist has been so marked that her services are in constant demand, and she has many important engagements in various parts of the country. Her remarkable successes in the West have been recently chronicled in THE MUSICAL COURIER.

Columns could be filled with complimentary notices which have been published in various newspapers. Miss Heyman expects that this season will be the busiest one she has ever enjoyed. Not only is she a most accomplished musician, but her literary attainments are pronounced, as the subjoined autobiographical sketch will show.

"That I was born in Sacramento is true, but when the world need not know. In the diary which my father kept from the day of my birth till his last illness (when I was fourteen) it is recorded that he began teaching me when I was four, ceased because of the business duties which occupied all his time and attention, and began again the day I was five. Since that time the longest vacation—or cessation from practice—which I have had was one month this summer, when I had no heart for music.

"As a child I had much ensemble practice, as my father was a violinist—a pupil of Spohr—and my brother played both violin and violoncello. My first appearance in public was when I was six years of age. I have often made my last.

"In 1891 I went to Barth, after eight months with Tolmie. I had a year and a half with Barth and eight months of life in London with musicians and coronets. This was drawing room work, which can be delightful or desperate work.

"After two seasons of concertizing in Michigan and Western New York, I saw that my field was exhausted and was not the ground I wished to cover, anyway; so I went back in '96 to Barth for a regeneration of classical fervor. That fall I made my debut with Huberman, in Carnegie



JULIUS STEGER.  
New York.

Hall, New York. When I was given the position for the season I was told that there would be no glory in it, 'for Patti herself couldn't stand beside him.' Such notices as the Worcester, the New York and the Washington ones proved that a pianist could be enjoyed, even as an incumbrance to a prodigy.

"Last season my most notable performance was in Liszt's 'Hungarian Fantaisie,' with Seidl's Orchestra, at the opening of the Astoria. My mother, in her criticisms of my

## THE MUSICAL COURIER.

work, always voiced the sentiment of my higher consciousness, and I enjoyed my successes far more because she lived for them than because of my own achievement. To achieve is necessary to my nature; but achievement means commendation from my own mind—which is rare enough. In my desire to do the impossible I often think of Browning's 'Does he write? He fain would paint a picture. Does he paint? He fain would write a poem.'

"I love Browning, I love Shelley—and Holmes—his prose. I love Beethoven and Schumann most of all the composers. Liszt is to me like brick ice cream, with a layer of vanilla which is common, and a layer of pistache which is agreeable, and a layer of rose, which is detestable.

"In my career I have been blest with friends—many times strangers, who would take an interest—and all I have done is to study and play. My only near relative is a brother older than I, who has the student-heart instead of worldly wisdom, and I must carve my future and my fortune for myself. I am not afraid. If I am not doing the work the Lord intended, I want to fail; and if I am doing the work He intended, I can't fail. How an artist can ever go through the 'sturm und drang'—the storm and stress—of life-work without Him, is more than I can understand. I could not.

"As for sheer technic, I feel like Barth: 'I hate piano playing; I love music.'

"The little brown seed of experience pushes and pushes against the soul until it comes up through, a fresh, tender shoot; then people see it, and they name it Art. Sometimes it proves to be but a nasty weed; but it can bear a white and fragrant blossom. All this does but depend on the experience and on the soul.

"What is my ambition? I would be great, beyond the knowledge of the critic. I would be wealthy beyond the thought of money. I would be noble beyond the consciousness of self."

### MY FIRST ENGAGEMENT.

A REMINISCENCE BY EUGENIE PAPPENHEIM.

I WAS at the time engaged at the Stadt Theater in Hamburg, in Germany, when the offer was made to me by the late Adolph Neuendorff to join the company of Theodor Wachtel as prima donna for a tournee through the United States. This was at the beginning of my career, and I was ambitious; it is no wonder, therefore, that I was very favorably impressed with the idea to go abroad under what I thought excellent inducements.

But there was one obstacle in my way of accepting the offer—I had just signed a contract with Director Pollini, the famous impresario, for another season in Hamburg, and I could not get a release. I pleaded with Pollini to let me go, not to stand in the way of my future career;



KATHERINE RUTH HEYMAN.  
New York.

but he shrugged his shoulders and answered at last: "If you go, don't let me know it, because otherwise I shall have to detain you." Young and inexperienced as I was at the time, I did not quite comprehend the meaning of this, but upon my arrival in New York I read in the paper that I had been declared "kontraktbrüchig" (which means in English that I had been found guilty of breach of contract). This debarred me from singing in any opera house in Germany, unless I should pay a heavy penalty,

which I did many years later; I was worried a good deal about it at the time, however.

The second starring tour of Theodor Wachtel in the United States, in 1875, is a matter of musical history, and while I do not wish to take anything from the fame of the gentleman as an artist, it is well known that he was very small-minded and jealous of everybody who appeared with him on the same stage. It is well known also that I was favorably received in this country by the press and public and that I, in many instances, received as much, if not more, attention and applause than the star. As a consequence, Wachtel at first substituted the second prima donna for me, but when the public and press demanded my appearance, the great tenor became ill—at least he brought forth a physician's certificate to that effect. Of course, the company was disbanded, and in the middle of winter, too. Thus ended my first season in this country, in disaster.

The years that followed were glorious years to me, but years of worry and anxiety, such as singers naturally have who enter a new field. I sang a good deal, principally in German, but also in Italian, opera and considerably in oratorio throughout the United States, and my name became widely known. That was also the time when a small coterie of enthusiasts banded together who thought that the American public had far enough advanced in their musical taste to be introduced to the works of the great Richard Wagner, and they chose me as their prima donna. Thus it came that I had the honor to be the first in this country to sing Senta ("Flying Dutchman"), Adriano ("Rienzi"), and in "Die Walküre." I have often been told that, from an artistic standpoint, no better performances have ever been given since, and I know that most of the great newspapers spoke highly of our endeavors, and the theatres were crowded to the doors most of the time.

But, alas! there were no Metropolitan stockholders backing the enterprises, and those financially concerned in the undertakings lost money. There was not in those days, and for that matter not even at the present time, any stability about opera in the United States, and for that reason I conceived the idea to go over to Italian opera, as I was prevented from accepting engagements in Germany, for reasons before stated.

I was living at the time, when in New York, at the old Belvedere House, where I became acquainted with Miss Drasdil, a well-known contralto in those days. This lady was a pupil of Mme. Rudersdorff, who had been a famous prima donna and was then a teacher of singing in New York. Miss Drasdil spoke always very highly of her instructress, and maintained that through her influence I would be able to obtain an engagement in Italian opera. I consented that a meeting should be arranged, and one day I sang to Mme. Rudersdorff at her studio.

I have always possessed a very powerful, dramatic voice, which is heard to better advantage in large halls, and I was, on this account principally, very nervous when I sang to people in smaller rooms. When Madame Rudersdorff heard me for the first time at her studio she was not impressed with my abilities, and she told me this in straight, unvarnished words. I tried to make excuses, but she rightly answered: "An artist must be able to sing well everywhere." This criticism was correct. Before I left, however, it was arranged that Madame Rudersdorff should hear me some day at the Academy of Music, where I was singing at the time, in one of my roles. "If you really are," these were the words of Madame Rudersdorff, "what you are cracked up to be, I can make your career in Italian opera."

Later, when I had become better acquainted with Madame Rudersdorff, and her queer ways, I became quite used to her calling things by their right name. But her abrupt, domineering disposition has often been criticised, and she made many enemies on that account. To me, however, Madame Rudersdorff has been a good friend, a splendid teacher, and many of my successes, especially in oratorio, I owe to her.

A few nights after my first meeting with Madame Rudersdorff I was singing Elsa in "Lohengrin," at the Academy and had returned to my dressing room after the first act, when my maid announced that two ladies wished to see me. Before I was able to give my consent to their coming in the door was pushed open, and I heard a voice say: "That's all right, only for a few moments." With this Madame Rudersdorff and Miss Drasdil appeared, and the former threw her arms about my neck, and after kissing me repeatedly, exclaimed: "You are great, you will be a successor to Teresa, and I have telegraphed to Jim."

"But, Madame," I asked, "who is Teresa and who is Jim?"

"Teresa Tietjens and Colonel Mapleson, of course. You will have a contract very shortly for England."

I was bewildered, but I noticed that Miss Drasdil could hardly refrain from laughing all this time. After the performance that night my friend came to my apartments in the Belvedere House and showed me a piece of paper. "This is the cablegram," Miss Drasdil said, merrily, "that Madame Rudersdorff sent to England." It read as follows:

"Colonel Mapleson, London.—Heard Pappenheim; she is

great; if you are not a fool, as usual, here is a successor for Teresa."

I was dumbfounded for a moment, and then began to laugh. Madame Rudersdorff had never mentioned to me an engagement with Colonel Mapleson, and in a queerer style no manager was ever approached about the engagement of a prima donna. I could not believe that ever anything would be accomplished by the cablegram, and did not treat the matter seriously. Not so Madame Rudersdorff,



MISS EDITH J. MILLER.  
New York.

however; in her mind my engagement for London was a settled fact, and the next day I was peremptorily summoned to her studio to commence the study of my roles in Italian. To my surprise, however, a few days later a favorable answer was received from London. Madame Rudersdorff insisted upon conducting the details for my contract for England. I consented to this, and had no cause to regret it; she was a good business woman and obtained excellent terms for me.

My first appearance in London at Her Majesty's Theatre was as Valentine in "Les Huguenots," which has always been one of my favorite parts. I knew that I should have a hard battle to fight, because the famous Mme. Teresa Tietjens, who had been London's diva for years, who had just died, had been fairly worshipped by the public, and I was to replace her. My readers will kindly consider that I am no longer a public singer, but it is but natural that I should look back with pride to those days of my triumphs. I shall leave to better, unbiased judges to say whether I deserved what the London papers said about me the day after my appearance: "That the mantle of the late Madame Tietjens had fallen upon my shoulders, and that I wore it with dignity and honor," and a good many other nice things. Colonel Mapleson came to my dressing room after the fourth act on the night of my debut, and in his genial way, full of bonhomie, tapping my shoulder, said: "Jim was not a fool this time," alluding to Madame Rudersdorff's cablegram.

I sang with Colonel Mapleson's Italian Opera Company for four seasons, and appeared in Italian opera in Russia, Budapest, Italy and South America. When I returned to the Academy of Music in New York as one of the stars in Colonel Mapleson's company, poor Madame Rudersdorff was no longer among the living, and I was not able to thank her in person for what she had done for me. But I always cherish her memory as a dear friend and a great artist. The present generation has also cause to remember her, because she is the mother of one of the best American actors of the present day—Richard Mansfield.

### MISS EDITH J. MILLER.

MISS EDITH J. MILLER, who came from Canada and settled in New York only a short while ago, already ranks as one of our greatest contralto singers and has won a high position in the musical circles of the city. Miss Miller's high reputation preceded her, for her proud achievements in Paris and in the Canadian cities had already been chronicled in THE MUSICAL COURIER.

Miss Miller was born in Portage la Prairie and received her first music lessons in Toronto, at the Toronto Conservatory of Music, the largest institution of the kind in Canada. From this conservatory she was graduated with the highest honors, and was awarded a gold medal. This was won in competition with the members of a large class



of talented pupils. She had been taught singing here by D'Auria, a pupil of Mercadante. With him she studied for four years. After her graduation from the Toronto Conservatory Miss Miller toured with a concert company for one year, and sang in all the cities of the Provinces. Her success was so great that she was fired with an ambition to go to Europe and pursue her studies with Randegger, in London.

Thither she proceeded at the expiration of her concert engagement. The great London voice builder recognized at once that in the young American girl he had a pupil of extraordinary talents. With Randegger she studied one year, then went to Paris to take a course of instruction from Madame Marchesi. This eminent teacher was impressed, too, with the beauty of Miss Miller's voice, and her bright musical intelligence and took a personal interest in her. The consequence was that her progress was rapid and her development sure. After finishing with Madame Marchesi, she made a visit to her old London preceptor, Albert Randegger, who gave her this glowing testimonial:

I really think that the greatest and most encouraging compliment you could have had bestowed upon you in Paris was Madame Marchesi's consent to give you some private lessons. Knowing how very particular she is, and rightly so, I scarcely dared to hope that she would receive you as a pupil, and her having done so is a proof that she liked your voice and had confidence in your talent.

While in London Miss Miller sang for Col. Henry Mapleson, who was so charmed by her voice that he made her a flattering offer to become a member of one of his companies. The famous impresario said to her just on the eve of her departure for her Canadian home:

You possess a beautiful, natural contralto voice, and, thanks to the lessons you have had from Madame Marchesi and Mr. Randegger, you have now acquired a finished, artistic style which will enable you to sing before the most critical public with success. I shall be pleased to hear from you and to know your plans when you return again to Europe, and will gladly look after your interests. You are going home to a certain success, for I am sure, directly the Canadian and American critics and concert managers hear the immense progress you have made, by such hard work under the best teachers here, they will realize that you are the prima donna contralto of your country.

When Miss Miller returned to Canada she was welcomed warmly. She sang in nearly all the cities of Canada, and won a succession of triumphs. The music critics vied with one another in sounding her praises. Soon after her return from abroad Miss Miller sang in Toronto, and the *Saturday Night* of that city, in the course of a long and well considered critique, said:

The song recital given by Miss Edith J. Miller proved a most charming and interesting event. A large, cultured and fashionable audience was present, and the greatest enthusiasm prevailed during the entire recital. Miss Miller's selections embraced a wide range of classical and modern songs, demanding a keen musical perception, versatility of style and technical equipment of superior order. Regarding her interpretation of the chosen selections it can safely be said that the talented singer scored a pronounced

her audience. A discriminating music critic of New York said of her:

A truly beautiful woman, possessing a most lovely contralto voice. Miss Miller is not alone possessed of an exceptional voice, which she uses with much art and intelligence, but she has the soulful temperament of a born artist and a most attractive stage presence. Undoubtedly she is one of the most promising singers in the United States to-day.

It is doubtful if any other singer, male or female, of Miss Miller's age, has so large a repertory as she has. It



DR. HENRY G. HANCHETT.  
New York.

consists of twenty-nine oratorios and eighty-one important arias, &c., exclusive of innumerable ballads, "ordinary" songs, &c. Some of these are in English, others in French, German and Italian. A prominent music critic, in adverting to Miss Miller's remarkable repertory, says:

A study of the varied pieces in her repertory shows how stupendous an achievement this young woman has made in familiarizing herself with them to such an extent that she can give them a correct interpretation. How much hard work does this tremendous list represent? Every note memorized; every tone carefully emitted; every word—in whatever language—given its proper pronunciation and inflection, and every phrase studied closely so that it may be given intelligent expression. Truly, if genius means the capacity for taking infinite pains, this young artist has her share of it.

Miss Miller has taken a course of instruction from George Sweet and speaks of him in the highest terms. She says that he is the only great teacher she has met who possesses a superb singing voice, and can with it give vocal illustrations to his pupils. Miss Miller is prepared to fill concert engagements at the shortest notice. She will be heard frequently this season, as her services are always in request.

#### SALLY FROTHINGHAM AKERS.

MISS SALLY FROTHINGHAM AKERS is the daughter of Charles Akers, of New York, and niece of the late Paul Akers, sculptor, the original of Kenyon in Hawthorne's "Marble Faun."

She began when a child to study the piano, with excellent teaching, and soon developed considerable musical ability, showing promise of becoming a good professional player, when she discovered her voice, much to the disgust of her piano teacher. But she has never abandoned instrumental work, and at a friend's soirée of singers in Paris, last winter, the accompanist failing to appear she was able to play the entire evening's program.

She began her vocal study while at school in Portland, Me., with William H. Dennett, an accomplished teacher, well known in New England. Returning to New York, she became a pupil of Madame Ashforth, with whom she remained five years, and to whom she became greatly attached. During this period she gave several concerts at Portland and elsewhere, a brilliant and successful recital at Mendelssohn Hall in 1895 and in 1896, a series of three song recitals at Sherry's, which included some ninety-five songs, in six languages, and was pronounced quite a tour de force for so young a singer. During these years she was the leading soprano at Dr. Buchanan's church.

Last year, by Mme. Ashforth's advice, she went to Paris, and entered Mme. Marchesi's school, where she was soon promoted to the "opera" class, and remained throughout the year, enjoying, in addition to special in-

struction from Marchesi, the teaching of M. Mangin, chef d'orchestre at the Grand Opéra; and M. Bertin, of the Comédie Française, with lessons in diction and French.

Notices in *Figaro* and other Parisian journals of Mme. Marchesi's concerts gave Miss Akers special distinction, and she also gave great pleasure at many private musicales among the American colony. The year in Paris was one of hard work for an eager and diligent student.

It will be seen that this is a busy and industrious life, yet Miss Akers finds time for some effort in composition, and has produced several songs, which, especially those adapted to Heine's words, have received favorable comments here and abroad.

Miss Akers' voice is of beautiful quality and unusual range, extending from the low C below the soprano clef to G in alt. It is almost a matter of wonder that so powerful an organ should be located in so slight a figure; but the young lady has the appearance of perfect health and robustness. One old gentleman, after listening to her song of "Belshazzar," remarked, "Vox et præterea nihil." The phrase, referring originally to the nightingale, could not be thought uncomplimentary; nevertheless, in the language of "Pinafore," the singer is a "plump and pleasing person."

#### DR. HENRY G. HANCHETT.

UNDOUBTEDLY one of the most interesting men in America's musical life to-day is the subject of this sketch. The originator of the tone-sustaining pedal; organizer, with Dr. Gerrit Smith, of the American Guild of Organists; a medical doctor, he has found his specialty in the now well-known Analytical Piano Recitals.

Dr. Hanchett made his début as pianist at Chickering Hall some years ago, and since then he has been successively organist and musical director at Ascension and Marble Collegiate churches, New York, and Central Congregational Church, Brooklyn. His particular hobby is, however, the analytical piano recital, of which he has made a great success; that is, the training of audiences to appreciate intelligently and intellectually all musical works.

While he is broad in his program making, his present series at Chickering Hall and Brooklyn Institute covering a range of musical literature from Bach to Liszt, he has become best known in his series of "Beethoven Readings." The series will constitute a course of practical studies of musicianship as displayed by the great classical and modern masters of the tone art. They are intended to contribute both to the pleasure of the lover of music and to the enlightenment of its serious students; to be suggestive and popular rather than technical or pedantic.

The season of 1907-8 he made more metropolitan public appearances than any other pianist, over fifty in all. He



SALLY FROTHINGHAM AKERS.  
New York.

triumph. Her voice has increased in richness and in power since she was last heard in Toronto, while her style has matured and become artistic to an unusually high degree.

Last March Miss Miller came to New York to accept the position of contralto in St. Bartholomew's Church. Since she has resided here she has been heard in a number of important concerts, and has never failed to captivate



BIRDICE BLYE.  
New York.

is director of music at two Southern Chautauqua assemblies—De Funiak Spring, Fla., in February and March, and at Monteagle, Tenn., in July and August. Last summer at the latter place he gave four piano recitals and six Beethoven Readings in the course of six weeks. He will spend seven weeks there next summer, such was the interest manifested during his first season, teachers and music lovers flocking there from all the adjacent States.

On December 5 the subject of his analytical recital in

## THE MUSICAL COURIER.

Chickering Hall, New York, was "Program Music," and as giving a clue to Dr. Hanchett's grasp of the subject, and literary style, we herewith reproduce the following, from the program of that day:

CHOPIN—Ballade in A flat, op. 47.

Program—With what confidence does a young knight look beyond to deeds of glory that shall win him fame and

Chicago, Philadelphia, Cincinnati, St. Louis, Cleveland, Detroit, Rochester, Syracuse and other cities. Pages could be filled with the favorable notices the newspapers have given the pianist.

Philip Hale, in the Boston Journal, said:

At the sixth Philharmonic concert, Miss Adèle Lewing was the soloist. She gave a very satisfactory reading of

believing that she will be successful as a pianist, and especially so as a teacher, to which her talent and her earnest zeal have much contributed.

Signed: PROF. THEODOR LESCHETIZKY.

### BIRDICE BLYE.

MISS BIRDICE BLYE, the gifted young pianist, of whom an extended sketch appeared in the First Section of our National Edition, will fill many engagements in New York and other Eastern cities this season.

Miss Blye is the coming great American pianist.—Anton Rubinstein.

She is an artist in the best and truest sense of the word.—Gustav Engel, Berlin Vossische Zeitung.

There is an absolute charm in her playing that makes Miss Blye the ideal artist.—Phillip Spitta, Director Royal Hochschule, Berlin.

Miss Blye's faultless rendering of Liszt's E flat concerto called forth thunders of applause.—Figaro.

Miss Blye captured London by storm with her wonderful talent.—London Times.

We regard Miss Blye as one of the world's greatest pianists.—London Standard.

Her eloquence and purity of tone cannot be surpassed.—St. James' Gazette, London.

A great artist and a true musician.—Birmingham Leader

Her superb playing give her an international reputation and a world wide fame.—Manchester Guardian.

She created a furor with her sympathetic, musicianly renditions.—Glasgow Times.

Her success has been unparalleled and places her at once in the ranks of great artists.—Edinburgh Gazette.

### MISS HILDEGARD HOFFMANN.

MISS HOFFMANN takes great pride in the fact that she received her entire musical education in this, her native country. Her natural gifts, a voice of wide range and rarely sympathetic quality, a true artistic temperament and musical intelligence, together with the conviction that conscientious work is an absolute necessity for success, have won her a fame and place as one of our most gifted and most reliable young artists. And to the above qualifications another, and one of undoubted importance for a concert singer—youth and extremely winning personality—the picture above gives only a hint of the really beautiful appearance she makes—and we have reasons sufficient for her success.

Miss Hoffmann has studied with several of New York's eminent teachers, but declares that the most profitable work has been done under the direction of Oscar Saenger, with whom she continues to study. Last season Miss Hoffmann appeared as soloist with many of the leading musical organ-



ADELE LEWING.  
New York.

favor? To the maiden of his choice he reveals in glowing words his anticipations of combat and victory. In dreams he almost sees the foe and hears the clash of arms, as with lance and sword he rushes on his mailed antagonist, and lays him in the dust.

Not so the maiden. Though she may be proud of the brave cavalier she loves, full of hope for his success, and withal of lightsome air and sunny face, yet in her heart she fears. She broods upon those weary weeks and leagues, and spends full many an hour alone in woeful sadness. His absence drags along, and as the days go by without a word or token, the dance that seemed at first so witching and so gay, grows wearisome and dull. The charm of music better serves, yet e'en the tuneful melody but leads at last to gloom and dark forebodings.

Yet grief cannot shut the door to every ray of hope. Rumor, creeping in, encourages with hints that he is nearer than she thinks, triumphantly returning. No, it cannot be! And yet he was so brave and strong; surely he must have won his way 'gainst each opposing arm.

Thus hope grows stronger in the fight with fear, until, behold! amid the plaudits of the throng, the lover victor comes again, crowned with trophies fair from many a conquered field, and yet at last himself compelled to yield and own the mastery of love.

### MISS ADELE LEWING.

THIS distinguished pianist, composer and teacher, one of Leschetizky's favorite pupils and the accredited representative in this country of his method of teaching, has returned from a somewhat prolonged visit to Germany and resumes her work in New York. She has two studios, one in Steinway Hall and the other at No. 8 West Seventeenth street. Not long ago THE MUSICAL COURIER chronicled Miss Lewing's remarkable successes in a series of concerts in Berlin and Nenndorf, a famous old watering place of Germany.

Touching her playing, the leading music critics of the cities in which she played bestowed upon her many compliments. Miss Lewing is a native of Hanover, Germany, and a graduate with high honors of the celebrated Leipzig Conservatory of Music. Her debut as a concert pianist was made at the famous Gewandhausaal, on which occasion she played the "Emperor" concerto of Beethoven.

During Miss Lewing's residence in this country she has given many successful recitals in New York, Boston,

the great Beethoven concerto. Her mechanism was adequate and her phrasing tasteful. It was a clean performance, free from exaggeration and always sane and musician like.

The critic of the Leipzig Tageblatt thus characterized her playing:

Miss Adèle Lewing played the D major concerto of Beethoven, and showed in her playing complete surety as well as an uncommon bravura. Not only was the young lady's phrasing good and well marked, her execution clear and her conception noble, but she also understood the rendering of the most delicate passages. This performance was entirely worthy of the applause so freely given.

W. S. B. Mathews, the erudite critic, had this to say in the Chicago News:

Miss Adèle Lewing's first number was the great E flat concerto of Beethoven, a work which fully tests the abilities of a player, not only as regards technical skill and executive ability, but far more it imperatively demands for its proper interpretation a high degree of musicianship and intelligence. Both of these Miss Lewing proved herself to possess. The opening allegro was played with steadiness and certainty. The adagio received a delicate and expressive shading, well suited to its noble and poetic design. The last movement was admirably done. Miss Lewing's touch is sympathetic, her execution clear and distinct and her phrasing scholarly, showing her to be an artist of more than ordinary worth. All other numbers of the pianist showed excellent command of the keyboard and musical feeling.

As a composer Miss Lewing outstrips most women in this country or Europe. She has been called the "Chaminade of America." With regard to her ability as a composer Philip Hale has said:

The ability of Miss Lewing as a pianist is recognized in this town. Her songs demand respectful attention. In the ballads by Goethe and Moerike, Miss Lewing shows a knowledge of the poet's meaning, and there is occasionally a genuine dramatic touch. The accompaniments are free and varied, and the spirit of the songs ultra-romantic, and show musical feeling.

Miss Lewing has added recently to her list of compositions some notable works which will be published this winter. She may play these in recitals which she purposes to give in New York and elsewhere the present season. One of Miss Lewing's possessions which she prizes highly is the following certificate:

JUNE 30, 1896.

I hereby testify that I have instructed Miss Adèle Lewing in piano playing for a length of time.

She has made my method her own, and I am justified in



HILDEGARD HOFFMANN.  
New York.

izations of the Greater New York, and the fact that in several cases she was at once re-engaged during the same season, proves that she pleased her audiences exceedingly. Besides giving a highly successful song recital, she last season sang in the concert of "American Compositions" at the Brooklyn Institute, and at the Saengerfest in Bridgeport,



## THE MUSICAL COURIER.

and was chosen last spring to create the part of Nicaso for the first performance of Hegar's oratorio, "Manasseh," at the Academy of Music, Brooklyn, under the direction of Louis Koemmenich, when she received press notices such as the following:

To say that the artists rendered their respective parts well is small praise. Miss Hoffmann exceeded the expectations of her hearers and sang the many high parts in the oratorio with a clear and beautiful quality of tone, which indicates for her a career among the first artists.—Citizen.

Miss Hoffmann's task was the most difficult she has undertaken before a Brooklyn audience. She gave a good account of herself as the possessor of real ability for serious work.—Times.

Various engagements—oratorio predominating—have kept Miss Hoffmann busy since the latter part of October. She will be among the first to sing in one of the many performances of Haydn's "Creation," scheduled for this season, which will be given in Brooklyn on December 1.

### KATHARINE EVANS VON KLENNER.

NOTHING can stem the progressive and advancing stream of intelligence with its force and power penetrating even the densest ignorance and prejudice. In the vocal art this general proposition can readily be illustrated by example; and in the vocal art much ignorance and prejudice must be combatted by intelligence, as represented by knowledge of technic, self-conscious conviction of the truth of a theory and the ability to present the latter with skill and with judgment. The evidence is illustrated by the product, by the actual living result. Those who attend the periodical musicals of Mrs. Katharine Evans von Klenner, the distinguished New York vocal teacher, learn what it signifies, in the actual resulting fact, to be an authoritative vocal instructor; one who can transfer the theory to the pupil and thus transform it into living practice. Of course there are innumerable conflicts on the very elementary vocal question, the placing or posing of the voice, and then from these radiate untangled skeins of controversy on all the supplementary manifestations down to the very interpretation of a limited section of a phrase. With Mme. von Klenner, who has made a thorough subject of the whole gamut of discussion, the original concept was soon selected as the one and only theory on which to erect a vocal structure, and that was the great theory and law of Garcia himself. Upon this she has operated like a skilled artist elaborating an etching on a classical subject until every essential detail is in absolute control, for Mme. von Klenner has succeeded in building voices on the strength of the application of her scientific and artistic knowledge and judgment, followed by the handling of the technic itself. She is herself possessed of the technic necessary to impart, to prove itself as the effective method.

The school of Mme. von Klenner here is one of the most interesting spots of the musical community. Those who visit it or utilize the benefits that accrue from it carry the conviction that a great and universal musical and vocal principle is operating its life and activity, and there is no end to the possibilities that will flow from it. Mme.

von Klenner inspires her pupils with the grandeur of the vocal art itself and with the nature of its alliance with music, and they soon learn to appreciate at its true value the instruction of a teacher who possesses that originality without which no real progress can be made, particularly in a study requiring psychological introspection and reflection such as the study of the vocal art. Mme. von Klenner has every reason to congratulate herself on the status attained by her and her school, a status based upon reasons as assigned in this review.

### THE WITMARK MUSIC LIBRARY.

ONE of the many departments operated by the well-known music publishers, M. Witmark & Sons, is a music library.

Replete in every appointment, extensive in size and va-

The material supplied to the above functionaries include symphonies, overtures, operatic selections, orchestra parts, band arrangements, instrumental solos, oratorios, masses, cantatas, vocal scores, vocal solos, accompaniments, chorus parts, prompt books and stage managers' guides. Particular attention is called to the fact that the library possesses the largest collection of vocal concert numbers and excerpts in America. A novel departure in connection with this department is a thorough and reliable bureau of information for the express purpose of fostering and furthering the efforts of amateur operatic organizations. The services of the bureau are free of cost to patrons.

Incidental to the above branch the department caters to the necessary translating, localizing, adapting, transposing, music arranging, copying, hectographing and printing of prompt books and manuscript compositions.

Otto Weyl is the business manager of the music library, and is known to the profession as a practical and thoroughly capable man, having been brought up in the music business, and served an apprenticeship from librarian of the Theodore Thomas orchestra to a concert theatrical manager.

Fred Solomon, the well-known comic opera comedian, is librarian and in charge of the bureau of information, and will give amateur companies the benefit of his experience as well as instruct and "coach" out of town amateur organizations by correspondence.

Jean Doré superintends the material department, and is acknowledged to be one of the best men in this line, his copying being always correct and producing excellent results in the hectographing line.

### GUSTAV L. BECKER.

THE name of Gustav L. Becker has become too well known in the foremost ranks of New York's piano teachers to need introduction, but as the constantly increasing demands of teaching make his appearances upon the concert stage more and more infrequent, his latest photograph is less familiar. His remarkable success in his profession is a gratifying instance of the result of unwavering devotion to high ideals.

While Mr. Becker's study under Moszkowski, Ph. Scharwenka, Rudorff and Bargiel in Germany, after Mills,

Goldbeck, Sternberg and Nicholl here, makes the basis of his instruction, it is his own investigations and experience in twenty years of conscientious teaching that have gradually formed what we could justly call the "Becker method"—a method that by sheer force of good results has placed and kept Mr. Becker in his present eminent position, and carried him through the past "dull seasons" with unbroken prosperity.

Although Mr. Becker believes that technic is but a means to an end, he insists that it be an efficient means to an artistic end, and for this reason, not only the details generally classed as technic, but phrasing, touch, tone-quality, tone-production and dynamics, must be brought out from the start and become second nature if pupils are ever to reach the high standard now justly required of performers. It is noteworthy that by a series of special exercises and devices pupils are introduced from the first to musical analysis and theory, so that they gradually learn not the mere meaning of chords and intervals, but the working



KATHARINE EVANS VON KLENNER.  
New York.

riety, correct and comprehensive, possessing every facility engendered by system and experience, and in charge of a competent staff, who in every branch of this department have served a long and fruitful apprenticeship, it is a long felt want supplied.

The Witmark music library occupies the entire ground floor of their building, No. 8 West Twenty-ninth street, and in its entirety is the finest music collection in the country, comprising among others the valuable collections of the Neuendorff, Silvers, Uhlig, Mollenhauer, Grau, Bernstein, Clark and Lorsch libraries, as well as Fred Solomon's excellent collection of light and comic operas.

The clientèle catered to by this department are directors of symphony and oratorio, conductors of grand and comic operas, orchestra leaders and band directors, choral conductors and choirmasters, virtuosi and artists (both vocal and instrumental), ensemble performers and accompanists, chorus master and ballet master, stage manager and prompter.

## THE MUSICAL COURIER.

principles of harmony and counterpoint, as they practice their regular lessons. This is one of the ways in which his pupils are led to musical thinking, the basis of good playing.

In this connection Mr. Baker places great emphasis upon ear-training, sight-reading and especially transposing at sight, which is taken up from the very first, and continued through every grade, using besides such exer-



GUSTAV L. BECKER.  
New York.

cises as are published for this purpose, a mass of material written or collected by himself. This brief note of some of the departments of Mr. Becker's system indicates how he works for accurate and direct comprehension of musical ideas, and aims to enable his pupils to grasp the full emotional content of music with a well-trained mind and express it with well-trained fingers.

The Becker lecture musicales, now in their fourth season, show the practical working of this plan in the playing of those pupils chosen to illustrate them (a choice easily made from a class of over fifty) and are the most valuable of the outside aids offered to his pupils. They consist of a brief talk on an assigned musical topic, carefully illustrated by Mr. Becker and his pupils at one and two pianos and by assisting artists, some of the most celebrated in New York having appeared in Mr. Becker's apartments, 70 West Ninety-fifth street, where these are held. Mrs. Becker, who was for several years the musical and dramatic critic of a daily newspaper, gives the talks that are the basis of the program, bringing to the work not only the results of research, but the interest of a pleasant personality.

It is plain what results follow to the pupils from frequent public appearances and intelligent listening. This paper has reported these affairs fully and regularly. Mr. and Mrs. Becker have been urged to give these programs together in out-of-town schools, with the assistance of the school's pupils, and may do so next season.

It is because Mr. Becker has apparently solved the problem of combining for piano pupils the advantages of the conservatory with those of private lessons that so many pupils come from out of town, even from distant States, to study with him. His successful methods, the work of his assistant teachers (outlined in his pamphlet, "The Best for Beginners"), his "circulating library" of musical works for the use of his pupils, and the lecture-musicales, make pupils coming to New York able to take full benefit from the music offered in concert and opera.

### MARGARET HUSTON.

MARGARET HUSTON, the gifted and artistic young Canadian singer, who has lately returned to Toronto from an extended course of vocal study in Paris, is making numerous concert engagements for the present season.

Miss Huston has, from her earliest childhood, been known as a singer. During the two years she studied with Sig. Pierre Delasco, who did much to develop her voice and style, she was generally acknowledged to be his most brilliant and promising pupil, and was consequently in great demand at concerts in Toronto.

She has studied with prominent teachers in New York, London, Paris and Brussels, and in all these cities has met with warm praise and gratifying encouragement. Her repertory is most varied, including selections from the French, Italian, German and English schools of music.

Having a special talent for foreign languages, she masters a great variety of songs with comparative ease.

Miss Huston's voice is a true soprano of rare and beautiful quality and wide range. She is a sympathetic and magnetic singer, and displays deep feeling and dramatic power. In interpreting her selections she discriminates intelligently between the trivial and the serious; the lyric and the dramatic; the operatic and the sacred. In choosing her songs she selects only those which are worthy of an artist.

This young Canadian singer has an attractive stage presence, as her picture indicates, and she possesses that art or talent which makes a singer carry herself like a queen. This fact, combined with her voice, musical temperament and her wonderful command of facial expression, foretells that she will one day be heard in grand opera.

Miss Huston made her professional debut in Toronto on October 10, when she was most enthusiastically received and repeatedly recalled. Her first appearance in Buffalo was made on October 7, when she sang at the Orpheus Society concert, under the direction of John Lund, and where her singing was pronounced a splendid success. She has been prevailed upon to make Toronto her headquarters this season, and she will appear in the chief Canadian cities, and probably in the United States also. At St. Margaret's College, Toronto, she is one of the esteemed vocal teachers.

Miss Huston's studio (which was formerly occupied by Sig. Delasco), in the Confederation Life Building, Toronto, is one of the finest and largest music rooms of the kind on this continent, being very artistically and conveniently arranged. Here she successfully teaches vocal culture in all its aspects, paying special attention to diction, tone-production and style. At her studio she frequently has musical receptions, when she is surrounded with a coterie of professional and amateur musicians.

She is a hard-working and progressive artist. As a vocal instructor, and as a church, concert and operatic singer she certainly has before her an exceptionally brilliant career.

### "HIAWATHA" AND ITS COMPOSER.

FREDERICK R. BURTON has come into notice recently as a composer by the production last spring of his dramatic cantata, "Hiawatha." This work, composed upon lines from Longfellow's "Song of Hiawatha,"

studied voice culture and singing in Boston. He was awarded "highest honors" in music at his graduation.

After graduation from college, circumstances drove Mr. Burton into journalism, and, eventually, into literature, but the study and composition of music was continued as an avocation with considerable steadiness. He clung to the Hiawatha idea and worked upon it from time to time, until in 1896 he organized and became conductor of the Yonkers Choral Society. Then he finished the cantata, composing nearly all of it anew, and offered it to the Oliver Ditson Company, of Boston, by whom it was promptly accepted and published. The Yonkers Society performed the work three times last spring, twice at home and once in Chickering Hall, New York. The production was highly successful in each city, the audiences manifesting the greatest enthusiasm, and the critics bestowing remarkably generous commendation. The soloists of this first production were Leonard E. Auty, Miss Mary H. Mansfield, Miss Mae Cressy and J. Stanford Brown. Mr. Burton conducted, and Franz Kaltenborn was concert-master of the orchestra. The cantata requires a little more than two hours for performance.

In addition to "Hiawatha," Mr. Burton has had several songs and anthems published. His time at present is divided between literature and music; fiction in the form of short stories and novels, and musical criticism for various publications, forming one part of his work; vocal teaching, chorus conducting and lecturing on musical topics the other. His residence is in Yonkers. A few brief extracts from the critical comments on "Hiawatha," are appended:

The popular success of the work was unquestioned. There are evidences of the composer's scientific knowledge to be found in all parts of the score, and this is notably true of the orchestration.—New York Sun.

In the music set to "Hiawatha's Wooing" there is the same luscious, passionate quality that we find in "Tristan," the difference being one of degree only.—New York Commercial Advertiser.

A decidedly interesting composition.—New York Herald.

There can be no doubt of the success and popularity of the cantata.—Boston Transcript.

The work scored a brilliant success.—Boston Herald.

This admirable musical setting of a purely American subject is likely to make "Hiawatha" one of the most popular



MARGARET HUSTON.  
New York.

calls for mixed chorus, solo quartet and orchestra. It was begun in 1881, when the composer was a student at Harvard. At that time he looked forward to a musical career and in preparation for it he elected to take the courses in musical theory in the college curriculum, and

cantatas, and will establish Mr. Burton among American composers of note.—New York World.

The chorus, "All the Traveling Winds Went With Them," is of surpassing beauty, and the wedding festivities, beginning with a notable soprano, "Onaway, Awake Be-



## THE MUSICAL COURIER.

loved," include also the phenomenal number of the work, of intense interest and striking originality. "The Dance of Pau-puk-keewis."—Home Journal.

"A work of considerable power and much taste.—Harper's Bazar.

It is melodious from beginning to end, and it is not a base, long-distance imitation of Wagner.—The Concert Goer.

The style of the work is thoroughly modern. \* \* \* The



BERNARD SINSHEIMER.

New York.

famine music was powerful and impressive.—Philadelphia Public Ledger.

The production was must successful.—New York Press.

Briefly characterized, the music is intensely emotional, constantly tuneful and remarkably rich in harmony and modulation.—Boston Post.

### BERNARD SINSHEIMER.

THIS highly accomplished violinist was born in New York and passed his boyhood here. He was so precocious that when he was seven years of age he appeared in a concert in Steinway Hall. This was in 1886. His playing was regarded as phenomenal, one of the writers in the daily press proclaiming him "a young Paganini."

For several years young Sinsheimer studied diligently under a capable and painstaking teacher, who was a disciple of Spohr, and his progress was rapid and his acquirements were accurate. He went to Paris to take a course of instruction from Leonard, and remained with that distinguished teacher three years. While pursuing his musical studies in Paris the young American violinist won the friendship of Joachim, and became intimately acquainted with many other eminent artists, enjoying exceptional opportunities for ensemble practice. Joachim professed his ardent admiration for Sinsheimer and offered to give him private lessons. For a considerable time he lived in the same house with Ysaye, in Brussels, and had an opportunity of studying his style. He received from the great Belgian master many invaluable ideas. Mr. Sinsheimer also gained the friendship of Patti and gave lessons to Nicolini, her husband, who had an ambition to become a violinist.

Seven years ago Mr. Sinsheimer, now a thoroughly equipped solo violinist, returned to New York. His high reputation had preceded him and he was given a royal welcome by his friends. Soon after his arrival he appeared as soloist before an immense audience and won an unequivocal success. He was praised to the skies by the critics. Mr. Sinsheimer gave a series of fortnightly musicals which are still remembered as among the most artistic ever given in New York. The violinist had the assistance of the best available local talent. Xavier Scharwenka used frequently to play with him, and Gregorowitsch took part in several of his musicals. Soon after the death of Brahms M. Sinsheimer gave a memorial concert in honor of this composer.

Mr. Sinsheimer had a number of flattering offers to travel through the States, but these he was compelled to reject because of the multiplicity of engagements to teach pupils from various parts of the country. He became associated with Miss Porter's school, in Farmington, Conn., one of the leading institutions of the kind in the State. Here

Mr. Sinsheimer teaches a large class in which are several exceptionally talented violinists. With his teaching in Farmington and in New York he is kept incessantly busy. This is why he so seldom appears in public. It is his purpose, however, to be heard more frequently in the future. Mr. Sinsheimer has recently organized a quartet of very talented young musicians and expects to make it one of the leading quartets in New York. He conducts the string orchestra in the New York College of Music. This orchestra, which consists of thirty members, meets every Tuesday evening for rehearsal. It is making fine progress under Mr. Sinsheimer's skillful and sagacious direction.

### EDMUND SEVERN.

EDMUND SEVERN was born in Nottingham, England, on December 10, 1862, and was brought to this country when three years old. His parents and grandparents were musicians, either amateur or professional.

Mr. Severn studied composition entirely without a master in his early years, his first essays in this line of work being when a mere boy of fifteen years. After writing in many different forms—from the dance for small orchestras to the sonata for violin and piano—for ten years, M. Severn went to Europe and studied two years under Philipp Scharwenka.

While in Berlin, among other things Mr. Severn wrote a string quartet in D major, which was performed before a select audience of musicians and music lovers at the Scharwenka Conservatory. The performers have since become well known in the musical world, George Lehmann, Sol Marcossion, Theodore Spiering and Paul Morgan being the gentlemen who appeared on that occasion. After his return to this country Mr. Severn finished his studies with G. W. Chadwick, and to the friendship



EDMUND SEVERN.

New York.

and guidance of this sterling musician Mr. Severn feels he owes much.

Among Mr. Severn's compositions may be mentioned "Jephtha's Daughter," a dramatic cantata for chorus, soloists and orchestra; "Bold Robin Hood," a piece for male chorus and orchestra; "Lancelot and Elaine," a symphonic poem for orchestra, performed at Springfield (Mass.) festival under composer's direction; "Festival Overture," for orchestra, performed at Worcester and Springfield festivals under the baton of the composer, and at Boston Symphony popular concerts and Hartford festival under De Novellis and Emil Mollenhauer, respectively; "Sonata Romantique," for piano and violin, dedicated to Theodore Spiering (Carnegie Hall, 1895); Trio in D minor for piano, violin and 'cello (Mendelssohn Hall, New York, 1897).

Numerous songs and pieces for piano and for violin, some of which are published by P. L. Jung, of New York, make the sum total of Mr. Severn's works. Mr. Severn is also well equipped as a conductor, orchestral or choral. In 1883, when twenty-one years of age, Mr. Severn was called to Springfield, Mass., to conduct the Springfield Orchestral Club, a body of musicians with graduates in some of the best orchestras in the country, one of the basses of the Boston Symphony and one of the 'cellos of the New York Philharmonic having been formerly with the modest Springfield Orchestra. In 1894 Mr. Severn organized a symphony orchestra of forty men, the first of importance between Boston and New York. The work of this organization was highly praised in the local papers.

Mr. Severn's latest and perhaps most important en-

gagement as conductor was made this fall, when he was unanimously elected conductor of the Hampden Opera Club, of Springfield. This club is organized on a permanent basis for the purpose of giving all operatic works which come within its scope.

As a violinist Mr. Severn has had a varied and valuable experience, but has of late narrowed his work in this line to teaching and concert work. He makes a specialty of playing his own compositions, which are both in the classic and virtuoso styles. Mr. Severn lives in New York, and has his studio at 131 West Fifty-sixth street.

### MRS. EDMUND SEVERN.

MRS. EDMUND SEVERN was born in New London, Conn., of Polish and German parents. As a child she was called a "wunderkind," and played the Weber Concertstück in public at the age of twelve years. A few years later, her voice giving great promise, she began studying with the idea of making a concert and operatic career, but illness intervened, and, while never giving up interest in her vocal studies, she abandoned the idea of becoming a concert vocalist, and bent her energies toward teaching and coaching vocalists.

Meanwhile Mrs. Severn had not neglected the piano, for, at the age of fifteen, we find her studying with Anna Mehlig, being the only pupil Mehlig took while in this country, a circumstance due partly to Mrs. Severn's precocious talent and partly to the kind influence of the elder G. Schirmer.

Mehlig strongly advised the career of a piano virtuoso for the young girl, as did Xavier Scharwenka later, but circumstances have always prevented such work, at least to any great extent.

As soloist Mrs. Severn's principal appearances were in Berlin, Germany, in 1888, with Boston Symphony Orchestra, under Gericke in Springfield, Mass., and in several towns through New England with Camilla Urso, Mary Howe and other concert companies, her large teaching business precluding extended tours. As a teacher, both vocal and piano, Mrs. Severn has been pre-eminently successful, both in the great numbers she has taught and in the success of so large a percentage of them in real life, which, after all, is the true test.

### FILOTEO GRECO.

AS an artist of rare ability we call the attention of the readers of THE MUSICAL COURIER to Signor Greco. He is an Italian, Neapolitan by birth. At his native city he completed his musical education under the celebrated Maestro Carlo Conti. At the University of Naples he studied the physiology of the voice, the physics and the anatomy of the throat.

He commenced his musical career as an operatic conductor at the early age of twenty, and for fifteen years wielded the baton in the most critical Italian cities. Apart from his duties as conductor, he still pursued his favorite studies and teaching of the vocal art. In 1875 he received an overwhelming ovation on the production (under his



MRS. EDMUND SEVERN.

New York.

personal direction) of his opera, "Les Rivals," at the Teatro Real Politeama, Naples. In 1881 he visited America to fill concert engagements, at the conclusion of which he was secured by Max Strakosch to accompany Mme. Gerster on her tour through the United States and Can-

## THE MUSICAL COURIER.

ada. The success of these concerts and his admiration for this country determined him to remain here, since which time he has resided in New York. In 1886 King Humbert made him a Chevalier of the Order of the Crown of Italy. Signor Greco is known as one of the most conscientious



FILOTEO GRECO.  
New York.

masters of vocal culture in New York. Many important compositions have been published, and his vocal studies especially prove him to be thoroughly acquainted with the human voice. Although an Italian, he leans toward the progress of modern schooling as much as possible, without molesting the beauties and advantages of the pure Italian style of vocalization. It may not be out of place to mention that Signor Greco plays the accompaniments for his pupils, a task which very few vocal teachers can perform in the manner he does.

As composer, the works of Signor Greco speak for themselves. Numerous songs, vocal studies of the highest grade, orchestral works, &c., are among them. They are published in the Old and New Worlds. Among them we can mention the following, which are published by Pond & Co., Schubert, Schroeder and the John Church Company: "Come to My Gondola," "Bright Eyes," "Come to the Dance," "Oh, Darling, How I Love Thee!" "The Lost Note," "Why So Soon Faded," "Ortensia," "Why So Sad?" "On the Bosphorus," "Nativity," "Ave Maria," "Nuovi Solfeggi Progressivi" and fifteen classical solfeggios, in two books, are published by Schroeder. These studies are based on classical subjects, and are harmonized and selected by Signor Greco. They should be closely investigated by our progressive vocal teachers. In all these writings the modern aim—that of combining extensive harmonizations with fluent melody—is apparent.

Signor Greco is not to be looked upon as one of the Italian authors whose accompaniments and modulations consist only of the pizzicato tinturing, or different chords. He is an artist who is progressive and interesting. He has just completed a series of melodic solfeggi, to be used for vocal exercises. There are fifteen progressive studies which will be interesting to singers. Even if not financially beneficial to him, these works are links in the chain of his already great reputation, which is wide and impressive.

His pupils are his friends, and his friends are legion. Among his pupils we read the names of Lloyd Daubigny; Mrs. Etta Miller Orchard, soprano of the Marble Collegiate Church, Fifth avenue and Twenty-ninth street; Miss Emily Baetz, contralto of the Central Presbyterian Church, Fifty-seventh street and Seventh avenue; Mrs. Walter B. Chapin, contralto of All Souls' Church, Twentieth street and Fourth avenue; William Hamilton, tenor, Plymouth Church, Brooklyn; Mrs. James A. Griffing, soprano of the Franklin M. E. Church, Newark, N. J.; Miss Lillian Jeffers, contralto of the Church of the Puritans, 130th street, west of Fifth avenue, New York; J. F. Von der Heide, New York; Misses Marie and Anna Kuehne, New York; Miss Margaret B. Low; Miss Ada Low, contralto of the First Presbyterian Church, Bayonne, N. J.; Miss E. Griffing, South Orange, N. J.; Miss Jessie N. Irwin, Louis H. Irwin, Charles C. King, Brooklyn; Miss Gertrude Dougherty, Henry Dougherty, New York; Miss B. L. Snyder, Brooklyn; Miss Emma H. Ward, New York; Miss Victorine Rooney, Nebraska; Miss C. Peel, New York; Miss Eleanor Storm, Frank F. Storm, Brooklyn; Miss Ella Acker, Mrs. Sydney A. Smith, New York; R. R. Walbridge, Brooklyn; Ferdinand Torriani, New York, etc.

### MARGUERITE HALL.

WITH a voice of remarkable purity, trained in the very best of schools, combined with an artistic temperament rarely displayed, and a most charming personality, Miss Hall's work invariably reaches the very innermost souls of her audiences. The notable successes achieved by her at the Worcester, Mass., festival add only another laurel to the many triumphs won in the past. Miss Hall is fully as popular in London and Paris as in New York, and every season in the former cities her name will be found upon the programs of the majority of the best concerts and musicales given.

Fully knowing her capabilities she has made a special study of songs in English, French, Italian and German, and is consequently greatly in demand for recitals and musicales; at the same time she has always been eminently successful in oratorio.

Miss Hall's is a rare voice, a mezzo-soprano-contralto, and, as may be presumed, she has a remarkable range; this enables her to sing certain songs and oratorios such as few contraltos of the present day attempt. She has sung in well-nigh all the larger cities of this continent, and once heard is sure to be re-engaged. Her popularity in Buffalo, N. Y., for instance, is such that she is a regular annual guest as soloist at the Symphony concerts. Her drawing powers on a recent visit there were such that all the standing room was sold and the sale of admissions stopped.

Miss Hall is solo-contralto at the South Church, where she has been for several years and where she bids fair to remain indefinitely; as such she draws one of the largest



MARGUERITE HALL.  
New York.

salaries ever paid a church singer, and with a three months' vacation.

Her artistic salon on Broadway is a reflection of her own inmost self, elegance, refinement and simplicity uniting in a most artistic ensemble. In order to show the range of her travels, we herewith reproduce press notices from the different cities, beginning with the

#### LONDON (ENGLAND) DAILY TELEGRAPH.

Her success was unquestionable, being based upon high intelligence and remarkable power of expression, as well as upon vocal skill.

#### STANDARD.

Miss Hall at the Monday popular concert may be said to have created or re-created the song, for she invested it with charms unknown. Rarely has a vocal "débutante" made as favorable an impression at these concerts.

#### CHICAGO (ILL.) TRIBUNE.

As a song interpreter she holds place among the best Chicago has heard in many seasons. There is never present the slightest seeing after display or sensational effect, but all is serious, earnest and legitimate, yet invariably poetic and beautiful.

#### ST. LOUIS (MO.) TIMES.

Miss Marguerite Hall, the vocalist of the evening, completely won the hearts of her hearers by her winsomeness of manner, charm of execution and the grace of her pure mezzo-soprano voice. Her triumph was marked.

#### BUFFALO (N. Y.) EXPRESS.

Miss Marguerite Hall was the soloist. Her voice has gained in breadth and volume since she last sang here,

and has more of the contralto quality. It is a beautiful voice, mellow and rich.

#### PITTSBURG (PA.) DAILY.

Miss Hall, who appeared last night for the first time before a Pittsburg audience, sang with great expression. She possesses a sweet, pleasing voice and used it in a manner which elicited much applause. Her "Serenade Printanière," of Augusta Holmes, was charming, and when it was followed by "Bolero" she was compelled to sing an encore.

#### TORONTO (CANADA) DAILY MAIL.

Miss Marguerite Hall's rendition of a varied program was delightful, her beautiful ballads evoking much applause. Her voice is exceedingly sweet and graceful, accomplishing both high and low tones without difficulty. Among other pieces she sang Hook's "Listen to the Voice of Love," Schubert's "Litany," Schumann's "Widmung," Mendelssohn's "Frühlingslied" and Thomé's "Bolero."

#### CLEVELAND (OHIO) PLAINDEALER.

Miss Hall deserves mention for the very excellent manner in which she sang her solo, from "A Persian Garden," "Ah, Not a Drop." It was sung with deep feeling and an intelligent conception of the sentiment.

#### BOSTON (MASS.) JOURNAL.

\* \* \* And the exquisite performance of "The Captive" by Miss Hall, who sang as an encore Goring Thomas' "My Neighbor," with the orchestral accompaniment written expressly for her by the composer shortly before his death. There was a large and very applauding audience.

### LOUIS GARCIA MUNIZ.

A BORN artist, a deep thinker, an indefatigable worker, and tireless investigator; such is this young vocal teacher and musician.

Thirst for knowledge and deep love for his art spurred him to study and observation, and his unusual inborn musical talent began to reveal itself as unmistakably under the influence of methods, as it had done under the simple tutelage of nature.

Of a very impressionable, yet strictly impartial mind, he studied the musical rules taught by the great masters, and selected from them the best and more useful, forming, so to speak, a rhapsodical essence of the greatest intuitive ideas of the greatest minds. His vigorous imagination carried him toward the solution of the problematic, toward what for so many has been and continues to be an unsolvable problem—the scientific art of voice training.

Using his ability as an expert accompanist and operatic coach, he secured the position as assistant teacher with several famous vocal masters and witnessed day by day the achievements of their different methods in the training of all kinds of voices. Finding that no single method was perfectly adequate, he obtained the best results by employing what was most available of the different methods, thus making one supplement the defects of the other.

Adding to this his own original and highly successful experiments, Mr. Muniz takes a pardonable pride in claiming to be, not the discoverer, but the exponent and teacher



LOUIS GARCIA MUNIZ.  
New York.

of "the true and practical method" for the complete development and thorough education of the singing voice.

All those in need of vocal advice are always welcomed at 135 West Fifty-sixth street, this being Mr. Muniz's residence-studio.



Madame Torpadie Bjorksten.

MADAME BJORKSTEN, whose studio is in Carnegie Hall, is Swedish by birth. She developed a talent for music when a child, and before she was fifteen years old was a piano instructor in her native city, Gothenburg. She soon attracted the attention of the musicians of her native country.

As she grew older, however, Madame Bjorksten discovered herself the possessor of an unusually rich contralto voice, and upon advice she decided to cultivate it. After a brief study in her native city she went to Stockholm and studied with Fritz Arlberg, the well-known instructor and composer. To finish her education she went to Paris, where, under the tuition of Delle Sedie, her voice rounded and developed into one of rare quality.

After a brief stay in Europe she came to this country

yesterday afternoon. Raoul Pugno, Paul Wiallard and Mrs. Grenville Snelling were the soloists. Mrs. Snelling was heard in a number of French chansons, which she sang most artistically. Her voice is a lyric soprano of delightful quality, and is exceedingly well adapted to the lighter forms, of which her repertory is evidently made up. She sang yesterday with an appreciation and delicacy that were charming, and her method of singing is rarely artistic.—The Sun, New York.

The photo in the group is by Dupont.

MISS BELLE ROLSTON,  
MINNEAPOLIS, MINN.

This young lady is soprano soloist at Plymouth Congregational Church and of the Jewish Synagogue. She has sung in many Western cities with much success, as may be seen by the appended press excerpts:

Miss Rolston established herself at once in the favor of

lic appearance showing a marked improvement of her talents.

MISS AGNES STABERG,

NEW YORK.

Miss Staberg is soprano soloist of St. Ann's Protestant Episcopal Church, of New York. She is a singer of much dramatic talent, and is a great credit to her teacher. Originally of Stockholm, Sweden, she has recently made a specialty of Swedish songs, and will devote particular attention to this in the future.

She was the soloist at the second concert during the singing festival of the American Union of Swedish Singers at Carnegie Hall, New York, June 2, 1897.

Said the News-Tribune of her singing then:

Miss Staberg took the house by storm. Her solo was



CENTRE, PICTURE FROM THE PAINTING BY F. P. FINOCCHIARO.

and settled in New York, where she is recognized as one of the foremost of vocal instructors.

The picture presented of Madame Bjorksten is from the painting by Francesco Paolo Finocchiaro, the Italian artist, who won fame by his portraits of the King and Queen of Italy, the Pope, Archbishop Martinelli and others.

MRS. GRENVILLE SNELLING,  
NEW YORK.

Mrs. Snelling is a well-known and much admired singer; she has a large circle of prominent society folk who keep her constantly busy, and her appearances in the larger public concerts are events of interest. When she sang at Richfield Springs this paper said:

Mrs. Snelling, particularly, made a decided hit with her French and German songs, to say nothing of her numerous English ballads, which were charmingly presented. A long residence abroad as a child in both France and Germany has given Mrs. Snelling a thorough command of not only the language of these two countries, but also of the esprit of their music. This makes it a genuine pleasure to hear her interpretation of these chansons and lieder.

Another interesting press notice is this:

The second of the Broadway Theatre musicales was held

the audience. \* \* \* She has an exceptionally sweet, pure voice, which gives evidence of thorough training, and is under the best of control.—Winona (Minn.) Republican.

Miss Rolston's solo at the close was an operatic gem. She has a true, clear voice, which she manages most effectively.—Beloit (Wis.) Free Press.

Her voice is peculiarly sweet and sympathetic.—Buffalo (N. Y.) Courier.

MRS. GRACE WIERUM-TOENNIES,  
BROOKLYN, N. Y.

Mrs. Toennies is soprano soloist at the German Evangelical Church, Schermerhorn street, Brooklyn, and is a gifted and interesting artist, who certainly has a future before her. On the occasion of her recital, not long ago, the Brooklyn Life said:

Miss Grace Wierum, the charming young singer, gave a song recital yesterday at the Pierrepont Assembly Rooms. The unusual quality of her voice captivated the large and fashionable audience as much as on previous occasions. This young singer has a great future before her, each pub-

the most difficult selection, full of high notes, and brought out the rich, bird-like quality of her voice to a great advantage. Her control of her voice is absolute. She reaches the high notes as clearly and distinctly as a canary. In the soft passages she loses none of this clearness and renders them with exquisite delicacy.

MRS. EMIL OBER-HOFFER,  
MINNEAPOLIS, MINN.

Mrs. Ober-Hoffer, wife of the well-known Western orchestral conductor and organist, has a delightful soprano voice, which she uses with much skill. She is in much demand, using the Delle Sedie Bjorksten method as a teacher, and attributes her success entirely to this.

The photo in the group is by Dupont.

MISS MANNIE BEIRNE TROWBRIDGE,  
NEW HAVEN, CONN.

Miss Mannie Beirne Trowbridge has a mezzo-soprano voice of excellent quality, sweet and sympathetic, which shows thorough and artistic training. Miss Trowbridge has turned her attention to voice culture, and is at present

## THE MUSICAL COURIER.

teaching at Miss Dana's school, in Morristown, N. J. She has been particularly successful with children's classes in sight reading and chorus work.

### MISS MELLIORA WOOLWORTH, OMAHA, NEB.

A most intelligent girl, of pronounced intellectual qualities, in her are combined a charming personality and emotional nature, and a much admired, ringing soprano voice. Miss Woolworth is much sought for because of these qualities, and has a future of brilliant promise.

Photo by Dupont.

### MISS MARY SHARPSTEEN, NEW YORK.

This is a young dilettante whose voice is sweet and pure and unites with a poetical temperament an engaging personality. She promises to become a delightful addition to the young society singers of New York.

### MISS MARGARET LOEWENHAUPT, SING SING, N. Y.

Possessing an exceptionally sweet and flexible soprano voice, much may yet be expected from this young woman, who is still in her teens. This can be confidently predicted, for she has talent and intelligence in abundance. Miss Loewenhaupt is soprano soloist at Shepard Memorial Church, Scarborough, N. Y.

### MISS M. ADELIA BROWN, LOS ANGELES, CAL.

Said the *Express* recently:

Prominently identified with the best musical circles of Los Angeles, Miss Brown has always been a favorite, and in the varied selections on the evening's program her clear, sweet voice was heard at its best. She has also done some very successful concert work in the East.

The *Boston Gazette* contained this:

"We speak of the singing of Miss Brown last, not because it is by any means least, for she is a rarely pretty girl, who owns a lovely voice, which is a clear, pure and true soprano. Her first numbers were two Swedish folk songs, 'Far in the Woods' and an 'Echo Song.' The latter was admirably calculated to show her coloratura style, the echo effect being very beautiful and marvelously realistic. 'The Swallows,' by Cowen, was her last number, and the sweet voice fairly revelled in clear, ecstatic melody. Miss Brown is destined to become widely known and, it goes without saying, intensely liked by all lovers of a young, true voice, which has been artistically and intelligently trained by Madame Torpadie Bjorksten.

### MISS MARY FIDELIA BURT.

MISS MARY FIDELIA BURT, the able representative in New York of the Galin-Paris-Chevé method of sight reading, was born in Gouverneur, Northern New York, of parents who for generations had been devoted to music. Amusing anecdotes are told of her wonderful musical perception even in babyhood, and later on a well rounded, many-sided musical education became her chief ambition. In voice, piano, harmony, counterpoint and composition, Miss Burt sought always the first teachers, and the newest and broadest methods, making a perfect preparation for the very congenial task of presenting to the New York public her most unique and convincing exposition of the Chev  method. The wonder of wonders in regard to her work is her development of the musical stenography, practically illustrated by little children.

No better explanation of the system can be given than Miss Burt's own words before the Music Teachers' National Association convention of June, 1898, at the Waldorf-Astoria, two of her little pupils, Miss Marion Luyster and Miss Winifred Marshall, giving a practical illustration of every theory advanced. Her address is as follows:

Although I am here to explain and to practically illustrate a system of sight reading, taken entirely from a physical standpoint, yet for a long time past all my effort and all my sympathies have been to carry out the broader, ethical significance given to it by its originator, Jean Jacques Rousseau: "Music as a means to develop the harmonious in mankind." And it has been most touching to me the peculiarly happy results I have been enabled to achieve.

This method is called the Galin-Paris-Chev  method, from the four illustrious French martyrs, one might well call them, who gave up their whole life to carrying out the ideal conception of Jean Jacques Rousseau. Their names were Pierre Galin, Aim e Paris, M. and Mme. Emile Chev .

Philosophers from Plato down have held that the musical education of the masses tends infinitely toward their moral development; that is, it cultivates their adaptability for making themselves harmonious with the good and beautiful around them, rather than the discordant.

Over a hundred and fifty years ago Jean Jacques Rousseau, the great French philosopher and philanthropist, realized this most forcibly; and so he set himself to work to devise some means to place this beautiful art within the reach of all.

The first difficulty he met with was the unsatisfactory medium used for expressing musical sounds. What with the puzzling signs of the ordinary musical notation and the number of mental operations that had to be performed at once (as intonation, time, position of notes on staff,

&c.), it was almost impossible for anybody to learn to read music, who had not both money and leisure.

Therefore, to formulate a system in which the seven tones of the scale should be represented by characters which would instantly and unmistakably appeal to the mind, and to take the difficulties one at a time before taking them together was his next task.

What could be surer or simpler than to represent the seven successive notes of the scale by the first seven numbers, 1, 2, 3, 4, 5, 6, 7? If one sees 7 one does not call it 5, nor 34 call 23. All uncertainty was done away with in that direction. The human voice being about three octaves in compass, the middle series could be represented by the numerals plain, and the upper series be distinguished by a dot above, the lower by a dot under the figures—

1 2 3 4 5 6 7    1 2 3 4 5 6 7    1 2 3 4 5 6 7

Then what should be the name of the numerals? The name in French for the numerals is un, deux, trois, quatre, &c. The German name, ein, zwei, drei, vier, &c. The English name, one, two, three, four, &c. The musical name for centuries has been do, re, mi, fa, sol, la, si, taken from a hymn to St. John in the eleventh century, so the story goes, by the Italian monk, Guido d'Arrezzo.

These names Rousseau kept as being a language that the whole world understood. In this he had made all provision for the characters themselves. So far so good.

Then came the task of treating each difficulty separately. In listening to any music some of the sounds are high,



MISS MARY FIDELIA BURT.

New York.

some low—that is, they are at unequal pitches. Therefore, intonation, or the study of intoning sounds at any given pitch is the first step.

In this system the simple melody of the scale is the only help the teacher ever gives, and that at the first lesson only. Afterward the keynote only is given.

Also, as in mathematics, we learn to master the unknown by means of what is already known; as, for instance, we learn multiplication from our knowledge of addition, and division from our knowledge of subtraction.

These two little girls will now illustrate what they have been able to accomplish in thirteen months in intoning at sight in the major, minor and chromatic modes.

Then the two dainty little exponents sang with perfect precision and accuracy intervals that would have made any musician look to his laurels. The most astounding chromatics in tenths, elevenths and twelfths were not the least of the feats accomplished.

To give the idea of how we take the first steps in artistic shading, I will improvise a little duet.

Here Miss Burt, by pointing with a black and white stick at once, drawing them apart for fortissimo, holding them close together for pianissimo, and with other original little motions was able to produce a most exquisitely artistic duet, with crescendo, decrescendo, sforzando, staccato, legato, portamento and all the delicate refinements of the trained vocalist.

One of the great and abiding principles of this system is to train the ear; this we do by means of dictation, which is given every lesson.

So wonderful are the results that sounds cannot only be sung but recognized when heard, with perfect accuracy and ease.

To illustrate this we will use the musical shorthand invented by Aim e Paris, and which I have further elaborated for the divided beat.

As it would take too long in any fast time to take down music by means of the ordinary staff notes, or even numerals, only parts of the seven figures are kept—curves and straight lines.

Here the children, from dictation, took down in musical stenography the most difficult intervals in major, minor and chromatic modes and resang them afterward from their stenographic writing.

In listening to any music we find that some sounds are held much longer than others; that is, they are of unequal duration. Therefore time or the study of sounds in re-

gard to their duration is our second step. As my time is necessarily limited, it will be impossible for me to explain the wonderfully logical development of the time work, as I would wish to do.

It is to Pierre Galin we owe the clear and lucid representation of the time characters, for the time work of Rousseau was more or less crude and needed much changing.

This much only I wish to say:

In music there are three things to be represented. First, the articulation of a sound; second, the prolongation of a sound; third, the silence or rest.

The articulation of a sound is represented by the seven numerals. The prolongation of a sound is represented by a large dot, much larger than the ordinary staff notation dot. The silence or rest is represented very aptly by a cipher, for nothing is going on.

The practical illustration for this was the singing without the least hesitancy whatever most difficult syncopated time in two notes, three notes, four notes and six notes to a beat, Miss Burt having made a particular point of the rendering of the rhythm as well as the time, in the musical stenography—taking down in stationary language most difficult syncopated time, two notes to a beat.

Every lesson that has been learned in intonation and time is melodiously combined into a little song or sol-fa, as it is called. This is always to be read at sight. In this way perfect gradation is maintained from the simplest to the most difficult songs that can be written.

All that is difficult in intonation, time and the combination of the two, or sol-fa, we learn by means of these perfectly easy, simple signs. That is, the inner musical sense is made to feel, know and execute immediately what the eye sees. The application is then made to the staff, taken as an isolated difficulty. If all music were written with these simple characters, then much that is now closed to the general public would be as clear and easy to read as the newspaper.

From the first lesson we teach the staff, and at first by means of the "movable Do." The reason for this is very simple. If one goes to a concert or the opera and hears a particularly pretty song, in repeating it it makes no difference whether one is a soprano and sings it in a high key, a contralto and sings it in a low key, or a bass or tenor, taking it an octave below, the relation of the tones to each other and to the keynote or Do remains exactly the same.

But this system does not confine itself to the "movable Do"; that is used at first rather as a means to thoroughly associate in the mind of the pupil the relative pitch of the component parts of the scale to each other and the keynote, or Do, just as in harmony we are taught to know and feel the tonic, dominant and sub-dominant, &c., harmonies, but the "stationary language" is an essential part of the more advanced instruction, although its difficulties are introduced so imperceptibly and with such well-graded exercises that the pupil is conscious of no extra effort. "Stationary language" bears the same relation to the "movable Do" that trigonometry and calculus do to arithmetic. Any business man can get along perfectly well with a knowledge of arithmetic alone; the higher mathematics are a luxury to him. So we say any ordinarily difficult music can be read with perfect ease by means of the "movable Do."

Much of the first work in the staff notation is done by the melonast invented by Pierre Galin. It is like the ordinary staff, with the sharp at the right and the flat at the left. Over this a sliding black note can be passed up and down, changing the position of Do at the option of the teacher.

The children will illustrate with singing from the staff in any of the fifteen major keys. I will ask someone in the audience to mention some key.

G flat was given and the children read most accurately any interval on the staff in that key.

The advanced work of the Galin-Paris-Chev  method (especially the stenographic writing) is of an immense advantage to the theoretical student, for as soon as he hears his musical thought mentally he is able to immediately place it upon paper, without the aid of a piano or any other intervening instrument.

Saint-Sa ns has so well said: "Composers lose half their time by being compelled to use the piano as the medium for expressing their musical thought."

And Schumann (so cruelly tied to his instrument from lack of early ear-training), what fine advice has he not left to all young composers! "Whenever you hear a musical sound, whenever you are out in the fields and the birds sing, try and write down exactly what you hear."

To show what results have been attained in this direction, the children took down a hymn in two parts, selected from a hymnal of 400 pages by a stranger in the audience. They afterward sang it as a duet from their stenographic notes, amid the enthusiastic applause of the audience.

In the short time Miss Burt has represented the Chev  method in Greater New York (about a year and a half) she has enlisted the practical interest and indorsement of such musicians as Bruno Oscar Klein, Dudley Buck, Edmund J. Myer, Chas. Herbert Clarke, Mme. Luisa Cappiani, Tom Karl and many others. A few among her pupils are:

Miss Florence Whipple, Miss Sara Gould, Miss Florence Tompkins, Miss Anna Blankmeyer, Mrs. Grace Richardson, Miss Brown, Miss Reed, Miss Rood, Miss Isabel Conant, Miss Etta Anness, Mrs. Nickels, Mrs. Oddie, Mrs. Chas. Clarke, Mrs. Jean Burke, the Misses Burke, Miss Flautt, Miss Amy Rosenfeld, Miss Kathryn McComb, Mrs. May Barris, Mr. Waterous, Miss Mook, the Misses Fee, the Misses Cromwell, the Misses Ryder, Miss Alice Martin, Miss Quesada, Miss Wilhelmine Dulman, Mrs. O. Pearce, the Misses Bearns, Mrs. Chichester, Mrs. Ruth, Miss Patz, Carl Klein, Joe Hosea, Mr. Ratcliffe, Wilbur Luyster, Edgar Smith, Edward Smith, E. Parsons, Arno Walther, Nel, Sinsabaugh, Miss Minon Sinsabaugh, Miss Lewis, Mrs. La Fuge, Miss Conklin, Miss Carrie Cleveland, Miss F. Gallagher, the Misses Parsons, Miss Rose Van Buren, Miss Rose Knight, Miss Grace Walling, Miss Gladys Burt, Miss Daisy Williamson, the Misses Swezey, Mrs. H. Burt, the Misses Sonn e, Miss Mabel Pallen, Miss Lillie Wilding, Miss E. Woodruff.



# Philharmonic Society of New York

57<sup>TH</sup> SEASON, 1898-1899.

SOME OF THE ARTISTS TO APPEAR.



WILLY BURMESTER  
VIOLINIST.



TERESA CARRENO  
PIANIST.



EMIL SAUER  
PIANIST.



MRS. JOSEPHINE JACOBY  
CONTRALTO.



ERNESTINE SCHUMANN HEINK  
MEZZO-SOPRANO.



RICHARD ARNOLD  
CONCERT MASTER.



EMIL PAUR  
DIRECTOR.

## THE MUSICAL COURIER.

### LENA DORIA DEVINE.

LENA DORIA DEVINE, a pupil of Francesco Lamperti, and an accredited exponent of his celebrated method, can look with pride upon the results she has accomplished since beginning her career as a teacher in New York. Although she has been established here only a few years, she holds a foremost place among the leading vocal teachers. This position was not conferred upon her by virtue of natural aptitude alone, but because of her exceptional equipment as a voice builder. In early childhood she was deemed a musical prodigy, and was placed under the best teachers in America. By hard study she made great progress, and finally reached the point where she realized how much more there was for her to

tion as teachers of his method! Not long ago Madame Sembrich was asked if she ascribed her perfection in the art of vocalization to the training she received under Francesco Lamperti, and her reply was: "Yes; he was my maestro. I pity any singer who cannot have just such a training. The art of singing is corrupted. The pure Italian school is dying out. We have Wagnerites, French modernes and English realists. Effect is everything. The old accuracy, the attention to details—where are they? To-day singers are made in a year."

While she was visiting Baden-Baden a favorable opportunity offered for Miss Devine to make her debut at the Kursaal under royal patronage.

Following her debut, which was highly praised by that eminent critic, Richard Pohl, an interesting event

as a singer. She toured through Germany with Metaura Torricelli, the violinist, who had previously visited America with Campanini. Later she sang with success at Nice, Monte Carlo, Cannes and London. Having won a European reputation of which any prima donna might be proud, she returned to the United States under a contract with L. M. Ruben. After singing one season and winning the approbation of audiences and critics, Miss Devine relinquished her contract and resolved to devote her life to teaching. Thus did the successful singer become the successful teacher. Her glorious voice, however, was not hushed; it is heard often in concerts and musicales. Not infrequently she has been chided by her admirers for not continuing her career on the stage.

A representative of THE MUSICAL COURIER visited Lena



LENA DORIA DEVINE.  
New York.

learn. Spurred by her ambition to excel as a public singer, she resolved to go abroad. At this juncture Hermann Levi, the Wagnerian conductor, advised her by all means to study with Lamperti, whom he esteemed as the greatest of all the teachers in Europe. She acted upon his suggestion, and for three years studied under the great master. During the greater part of this time she lived with his family at Lake Como, Italy. From March to November Lamperti and his family sojourned in Milan, Rome and Nice. As Miss Devine spent most of her time in his studio she became thoroughly conversant with Lamperti's method of singing and his way of imparting it. Method is one thing, executing it successfully quite another. Many have studied with Lamperti, yet how few have won distinc-

soon followed. Here is an account that was cabled to THE MUSICAL COURIER at the time: "On the return of the Empress Augusta to Baden-Baden from Berlin, after the obsequies of the Emperor William, a public memorial service was held at which the Empress Augusta was present. For the musical part the services of Miss Devine were secured, and she sang Mendelssohn's 'Hear My Prayer' with such great effect that the widowed Empress commanded its repetition at the English Church the following Sabbath. This event created a sensation among the residents and guests of Baden-Baden, and the little church was crowded beyond its capacity to hear an American's singing with its charm for an Empress."

This was the brilliant beginning of Miss Devine's career

Doria Devine in her studio a few days ago, and she talked interestingly about voice production and cognate subjects. "Our girls," said she, "are only too ready to study consistently and thoroughly if only the subject be brought before them properly; but, as I remarked in an article published in your paper some time ago, the time nowadays devoted to voice placement—if any is given at all—is so short that it is no wonder we have lost sight of what years devoted to purely technical training can do for the voice. It takes at least three years to prepare substantially for a career in anything worthy to be called an art or a profession. Why not for the profession of a singer? No one has as yet found a way to cheat the natural laws of development.

"The greater portion of the blame for the failure to make



a larger number of first-class singers is usually attributed to the impatience of our pupils. I believe, however, that in a very large number of instances it is the teacher who is at fault. There is no lack of ambitious and brilliant students, especially here in America, willing and anxious to work for nothing less than the highest ideal, if they can find some one to place it before them and to keep them on the right track.

"The teacher who knows what constitutes voice placement 'upon the breath' and has the ear, musical intelli-



EVAN WILLIAMS.

New York.

gence and judgment necessary to its practical application, has a standard so high and so absolute that there is not a singer before the public to-day to whom he might not point out frequent shortcomings in technique."

The teacher paused a moment and continued: "To insure accuracy in voice placing, a beginner should not be allowed to practice alone until the teacher finds out that such pupil really understands the correct way of taking single tones. This is not so easy as might be imagined, and in some cases requires months to obtain the right breath control and precision of attack. How many beginners take one or two lessons a week and devote hours to perfecting their own erroneous conception of voice production!"

Only a few of the many who have come forward since Lamperti's death and professed to be authorized exponents of his method can produce certificates bearing his signature. The truth is that only a limited number of the great teacher's disciples, even though they are excellent singers, are qualified to impart to others the knowledge they derived from him. Mme. Devine is one of the exceptions. Lamperti not only calls her "Una buona Maestra," but adds that she practically demonstrated her ability to teach, having assisted him, during the latter part of her course, in giving lessons to other pupils.

Hanging on the wall of Mme. Devine's studio is the following, framed:

## CERTIFICATE.

(TRANSLATION.)

NICE, March 25, 1880.

I, the undersigned, have given lessons in the Art of Singing to Miss Lena Devine for a number of years.

The said young lady possesses a sympathetic soprano voice, and she is capable of singing in Concerts, or of teaching the Art of Singing, having practically given evidence of her ability to do so.

In Faith,  
FRANCESCO LAMPERTI.

Among the singers who owe their training to Mme. Devine none is more promising than Miss Blanche Duffield, whose career as a public singer is just opening. When a mere girl she began studying with her, and has never had any other teacher. Miss Duffield's voice is a high soprano of extraordinary purity and her vocalization is already that of the finished artist. Her singing has already been praised warmly by the most discriminating music critics of New York.

## EVAN WILLIAMS.

**SUCCESS!** More success! Still more success! That is the way that the professional life of Evan Williams reads. Each season since he made his first appearance in New York in 1894 has strengthened and increased the final impression made, until to-day he stands at the head of his profession.

Press notices written two years ago when he made his first appearance at Worcester are just as applicable to his work done there last September. Mr. Woolf said in the Boston Herald: "No such singing has been heard in this region for years." The critic of the Worcester Telegram said: "It was one of the best won and most frankly accorded triumphs that it has been the privilege of the writer to witness."

Wherever he sings it is the same story. His style grows more and more beautiful each year, more finished, more artistic, for Mr. Williams is a constant student.

Not contented with all the praise and compliments that are lavished upon him, he strives to attain a perfection that will satisfy himself. To sing well does not suit him—it must be done better next time—there must be a constant advance. He is his own most severe critic.

But after all has been said—what a lovely voice it is!

## MAX TREUMANN.

**MAX KNITEL-TREUMANN**, the excellent baritone and well-known teacher, was born in Bavaria. From his earliest youth he showed great talent and love for music.

His first musical instruction he received from Professor Dietrich, instructor of the Prince of "Turn and Taxis," at Ratisbon, where he graduated from college in 1870. Then he went to Munich and continued his studies at the university as doctor of medicine. During his vacation in Kissingen he was heard at a concert by Emil Scaria, the renowned Wagner singer, who advised him to study for opera. Consequently he followed the impulse and inclination of his whole life and went to the Conservatory of Music at Munich, where he was received as pupil without previous trial. There he studied singing with heart and soul with Prof. Adolf Schimon, the husband of the well-known singer Schimon-Regan.

Under his instruction he improved so rapidly that already in the second year he was able to take parts in the following operas: "Magic Flute," "Hans Heiling," "Troubadour," "Faust," "Figaro," besides singing in oratorio and concerts. The critics, always very favorable, prophesied him a brilliant and prosperous future.

After finishing his studies and leaving the conservatory he gained the prize of honor of the "Königswarter Stif-

universal success, establishing himself besides as one of the best singing teachers in this country.

Many of his pupils are singing now successfully before the public, among them A. Howard Garrett, professor of the vocal department at the Syracuse University; Herbert Witherspoon, now with the Castle Square Opera Company; George W. Mitchell, now with the International Opera Company; Miss E. B. Schall; Miss Etta Sargent, who sang after one year's study with great success.

Max Knitel-Treumann has his studio at Carnegie Hall.



MAX TREUMANN.

New York.

and also one at New Haven, Conn., where the following pupils hold prominent church positions and sing in concerts: Sopranos—Mrs. Nora Russel-Haeschke, Miss A. H. Skinner, Miss T. M. Thompson, Mrs. Simon-Spier, Miss E. G. McCarthy, Miss Mabel H. Loomer, Mrs. E. B. Warren. Altos—Miss E. E. Augur, Miss G. Duell, Miss E. F. Allen, Miss G. Whittaker. Tenors—L. A. Lauterbach, F. N. Kelly, A. M. Janswick, J. N. Sinsbaugh. Basses—A. L. Chamberlin, J. C. Criddle, Ch. H. Mann, F. A. Ballantyne, and G. Freuzel.

## "THE SILVER TONED TENOR."

THE APPELLATION GIVEN TO J. HENRY MCKINLEY, AN AMERICAN SINGER.

"THE silver toned tenor." This appellation was applied years ago to Brignoli, the Italian. To-day, with equal appropriateness, it is given J. Henry McKinley, the American. Whenever there is a roll call of American singers who have won distinction, the name of J. Henry McKinley is one of the first mentioned, and is always mentioned with pride. It is always a pleasure, in writing of an artist, to be able to record a career that is more than usually successful; and, without exaggeration, Mr. McKinley may be said to have obtained, solely through merit and hard work, a position in the musical world of this country that few occupy, but to which many unsuccessfully aspire. Mr. McKinley stands to-day with a repertory including every standard oratorio written and sung. It is not difficult to understand the reason of Mr. McKinley's popularity when we consider this fact; and the demand for his services by all the leading oratorio societies in this country attest their appreciation of his exceptional ability in this direction.

And yet it was only a few years ago that he came to New York from Clinton, Ia., comparatively unknown. It did not take long, however, for him to win a reputation of which any singer might feel proud. As has been stated repeatedly, Mr. McKinley is a native born American, and received his early training in singing from American singers. After studying assiduously with the best voice builders in America he went abroad, and for several seasons studied under such masters as Henschel, Shakespere and Walker, frequently singing in concerts under the auspices of Georg Henschel and others. Among the important concerts in which he sang were the London Symphony concerts, London Ballad concerts and with Sir Charles Hallé.

After completing his studies with the eminent teachers named, Mr. McKinley returned to the United States and resumed concert work. His successes were brilliant. In this connection it is opportune to reproduce from the col-



lung" as the best dramatic singer. The diploma is drawn and artistically ornamented by Professor Seitz, at the Academy of Arts, as shown in cut above.

Induced by Theodore Thomas to come to this country in 1880, he decided to make America his home. Since then he has appeared in concerts with Theodore Thomas, Anton Seidl, Van der Stucken, Damrosch and others with

## THE MUSICAL COURIER.

umns of THE MUSICAL COURIER an article which appeared in the issue of December 29, 1897. It is as follows:

That tenor of highest excellence and leading reputation, J. H. McKinley, has just returned to New York from a tour with Nordica, which has proved in his case an unbroken series of successes. It would be a new departure

his style being characterized alike by vigor, refinement and artistic feeling. His reception was extremely cordial and he had to respond to a hearty recall.—The Scotsman.

The appearance of new vocalists gave a certain amount of novelty to the selections. Mr. McKinley's delivery of

quintet from the "Meistersinger" and the "Prize Song," in which the young American tenor, Mr. McKinley, as Walther, greatly distinguished himself.—The London Hawk.

In the "Preislied," a new American tenor, J. H. McKinley, a pupil of Mr. Henschel, made a promising début. He is the possessor of a voice of pure quality, large compass and abundant resonance.—London Pictorial.

One of the most enjoyable parts of the evening was the superb quintet from the third act of "Die Meistersinger," in which Mlles. McIntosh and Brema, with J. H. McKinley, C. Karlye and Kennerly Rumford repeated the triumph which they won by their rendering of this number earlier in the season. Words cannot do justice to the beauty and almost superhuman skill of construction with which the quintet is replete. Such blending of the independent strains of the various voices in a sumptuous and continuous harmony has not been achieved before.—Black and White.

The newspapers of America have teemed with Mr. McKinley's praises. Pages of this journal could be filled with the most eulogistic articles which the best music critics in this country have written touching this tenor's work in oratorio and concert. The few given below will serve to show the character of his work and how it is esteemed:

Amid a scene of the utmost enthusiasm—with the audience applauding, the members of the orchestra rattling their bows against their fiddles, and the chorus standing up and wildly cheering—the second night of the festival was brought to a triumphant termination. The tumult was occasioned mainly by the tenor, Mr. McKinley, whose terrible invocation, "Let Them Perish All in This Place," in a series of top notes that rang through the building till it echoed again, started every man and woman in the hall to their feet in a state of uncontrollable excitement. He was the hero of the hour among the soloists.—Worcester Daily Telegram.

Fortunately the "Samson" of Mr. McKinley at once redeemed the performance, and raised it triumphantly above mediocrity. His work was heavy enough in all conscience, but he accomplished his task with vigor, breadth, dramatic force and delicate feeling that will always be remembered in his favor when he sings in Worcester again. He took one top note particularly in his passionate declaration, "Delilah, Delilah, I Love Thee," that rang through the building as clear, as true and as well sustained as a trumpet note. It provoked an immediate burst of enthusiastic applause.—Worcester Telegram.

The soloists were particularly in spirit with the composer and subject; Miss Clary and Mr. McKinley, in the title roles, quite outstripping any oratorio singing of this eventful year. Mr. McKinley has a beautiful tenor voice, and sang splendidly. His voice is clear, resonant and brilliantly dramatic.—Chicago Daily News.

A Messianic tenor is regarded as a rarity, but Mr. McKinley, who essayed the role last night, proved a pleasant surprise. His singing of the aria, "Every Valley," was strictly first-class, and his sympathetic reading of "Comfort Ye, My People," was an artistic introduction to the vocal part of the evening's instruction. In "Thy Rebuke Hath Broken His Heart" he showed not only careful



J. H. McKINLEY.  
New York.

were Mr. McKinley to return from any tour, however lengthy and taxing, without an exceptional record for the highest artistic work. But his recent successes with Nordica's company have been particularly brilliant, so much so that it is deemed a matter of interest to record it, as representing a tissue of opinion rarely obtained by any one artist in such flattering consistency. It is generally understood, throughout the provinces particularly, that the appearance of an operatic prima donna is largely calculated to obscure the light of any other singer unless that singer happen to possess a unique and predominating talent. That Mr. McKinley is in artistic control of exactly such talent is a matter conceded by every individual of intelligent judgment who has had the pleasure of hearing him. Equally at home in oratorio, dramatic singing or the song recital, Mr. McKinley's versatility is as satisfying as the essentially pure quality of his voice and style.

Nor does the character of his work vary. Fatigue never seems to impress itself on his efforts, and from one series of concerts he will set forth on a fresh tour as brimful of vitality and artistic purpose as though he had been enjoying a rest instead of singing night after night after a manner to exhaust the singer of average energy. The patent fact goes more than half way to explain this, that Mr. McKinley knows how to use his voice. As an accomplished lyric artist, Mr. McKinley stands on a plane occupied by very few singers of the day. He sees in a song or ballad every syllable of its emotional content, and reproduces the same with fullest sympathy and convincing power.

One of the most satisfying singers is found in Mr. McKinley, and beyond doubt, in the opinion of every musical person of acumen, one of the forthcoming typical representatives of good tenor art.

The subjoined notices that appeared in some of the leading newspapers of London (England) tell of Mr. McKinley's successes in that city:

St. James' Hall, February 16, 1893.—A new American tenor made his début at this concert, taking part in the "Meistersinger" quintet and singing Walther's "Preislied." J. H. McKinley is, we believe, of Scotch extraction, and he has studied for some time under Mr. Henschel. His voice is of pure tenor quality, ample range and exceptional resonance and power. His high notes are sustained with ease and he sings through a trying piece, like the "Preislied," without betraying the slightest sign of fatigue. Mr. McKinley is, moreover, an intelligent, cultivated artist; he phrases with distinction, and his style is refined.—London Sunday Times.

The Walther of the occasion was Mr. McKinley, who has a voice of genuine tenor quality and good method. Mr. McKinley's first appearance awakened a desire to hear him again, and the audience said so quite plainly in the usual way.—London Musical Times.

In the "Prize Song" an extremely favorable impression was made by J. Henry McKinley, a tenor endowed with a voice of considerable range and power, who is likewise a pupil of Henschel. He is well fitted for oratorio work,

the "Preislied" showed decided promise. His voice is of true tenor quality, and his singing was marked by intelligence and taste.—London Times.

Mr. McKinley, who possesses a tenor voice of good quality, sang the "Prize Song" with intelligence.—London Musical News.

The sixth Symphony concert was entirely devoted to Wagner's music, plus Beethoven's "Eroica" symphony



THE DANNREUTHER QUARTET.  
New York.

in memory of the first named composer's death. As regards the vocalists, a young American tenor, J. H. McKinley, a pupil of Mr. Henschel, gave a very satisfactory rendering of the "Prize Song."—Musical Opinion.

The gem of the evening, however, appeared to be the

training, but a religious instinct which struck a responsive chord in the breast of every person present.—Brooklyn Citizen.

No finer artist in oratorio music is before the public to-day than J. H. McKinley. When Mr. McKinley sang in



London he was praised highly by the severest critics, and he is recognized as among the leading singers in the country at oratorio performances.—New York Herald.

As Samson J. H. McKinley, a tenor who comes as a new candidate for favor, exhibited a well trained voice, resonant, accurate and generally effective. Mr. McKinley also exhibited the method and manner of an oratorio singer, and while his opportunities in this work for sustained singing in the legato style (which should be his best form) are few and far between, he achieved excellent results in climacteric passages, and he will be heard again with pleasure.—Chicago Herald.

Mr. McKinley is a very busy singer this season. He has enough engagements to keep him before the public until next April. There is no tenor in the United States whose services are more constantly in demand and there is none who is more admired. Mr. McKinley is still a young man and has hardly reached the zenith of his powers. As brilliant and numerous as have been his successes, it is safe to prophesy that the future holds for him successes still more brilliant. His career has just begun, although his achievements have already been such as many a veteran singer was never able to compass in a lifetime. Mr. McKinley's idea of his mission is exalted; his ambition is great; his industry incessant; his capacity for work prodigious, and his voice—is his fortune.

### THE DANNREUTHER QUARTET.

THIRTEENTH SEASON, 1898-9.

Gustav Dannreuther.  
First violin.  
Josef Kovarik.  
Second violin.  
Otto K. Schill.  
Viola.  
Emil Schenck.  
Violoncello.

This quartet, the oldest in America, originated in Buffalo, N. Y., as the Beethoven Quartet, in 1884, where, with a guarantee of \$10,000, it gave a series of chamber concerts which for variety and range of music performed in its two seasons has been unsurpassed. It is interesting to note that the present viola player Schill was one of the original members. The concerts were given weekly, with such soloists as Joseffy, Perabo, Sherwood, Foote and others, and, augmented to a sextet or even octet, most of the celebrated modern and classic gems of chamber music were given.

Since reorganization in New York the quartet has steadily pursued its way, and was last winter the leading feature of the Chickering & Sons musicales, as is the case this winter. As conservative a paper as the *Tribune* says:

With much justice the musical public of New York has come to look upon the Dannreuther Quartet as the most finished exponent in our city of chamber music. The club has brought ensemble playing nearer to perfection than any similar organization in this city, and manifests always such a whole-hearted devotion to a real artistic ideal that it is difficult to avoid extravagance of expression in discussing its performances.

A distinguished honor has been conferred upon the quartet in its being selected for one of the Cambridge

series of chamber concerts, given under the auspices of Harvard College, Boston, Mass., the remaining concerts being given by the Kneisel and Adamowski quartets. The manager wrote Mr. Dannreuther: "Yours will be the first organization outside of Boston which has appeared at these concerts, and applications from other quartets throughout the country have all been refused."

Other of the quartet's engagements thus early in the season are November 10, Waldorf-Astoria, New York; December 5, Rochester; December 6, Hamilton, Ont., Canada; December 7, Buffalo; December 18, St. Botolph Club, Boston; December 19, Haverhill, Mass. The Sunday concerts of chamber music at Dr. Knight's began

success, but his parents had the good sense not to be led astray thereby into premature concertizing.

At ten he again was successful in a concert of his own, playing three concertos by Mendelssohn, Rode and De Beriot. His performances on this evening gained him patrons who enabled him to proceed to Berlin and continue his studies under Joachim, and before he was twelve years old he played for him Spohr's concerto No. 9. His execution so pleased and interested Joachim that, contrary to the laws of the Hochschule as to the age of scholars, he admitted him among his pupils. At sixteen he left the Hochschule as he pathetically writes, "without having achieved what was expected." He then gave concerts in Portugal, Spain, Russia, &c. Returning to Berlin he gave a concert, but with little success.

"Then came bad times for me," he writes to THE MUSICAL COURIER. "Without outside support, thrown entirely on myself, a long time without engagements, which to me was equivalent to many deprivations, I was often near despair. In these dark days a gleam of light shone on me from my acquaintance with Hans von Bülow, which later ripened into sincere friendship."

For three years Bülow had the kindness to instruct him in sonata playing and in every musical and scientific respect. But necessity compelled the young Burmeister to accept a place in an orchestra at Helsingfors. Here he resolved to devote himself "with iron industry" to attain the excellence he had dreamed of as a boy. He persevered for four years, working often twelve to fourteen hours a day. His position as soloist in the orchestra was of inestimable value, as it accustomed him to concert routine.

By accident an overture of Paganini fell into his hands and interested him from its technical demands. The study of this piece and its success gave him the first suggestion of appearing in Berlin in a "Paganini evening," with a hope of reviving the almost forgotten Paganini technic. But his assiduous practice injured his muscles, and he was compelled to take a rest. At length, at the entreaties of his friends, he arranged some concerts in Berlin and gave his "Paganini evening." It aroused the interest of the public and the press. For the five following concerts the house was crowded, and the varied programs showed that Burmeister used his technic only as a means of true art and music.

We append some press notices of these concerts:

Such a violinist as Willy Burmeister has not been heard in the memory of man. What he does in runs of thirds, sixths and octaves, in whole pizzicato passages, two-voiced flageolet play, and the like, borders on the marvelous, and with all this the tone in the most complicated parts remains pure and noble. Especial praise is due to the noble cantilene and the strong musical feeling of the performer, qualities which raise his execution far above virtuosity. The program contained the D major concerto, the variations on "Nel cor piu non mi sento," the "Witches' Dance" and three caprices by Paganini, pieces expressly designed for virtuosity, but what did not Burmeister make of them?—Kreuz Zeitung, November 2, 1894.

Other critical papers, the *National Zeitung*, the *Berliner Fremdenblatt*, the *Lokal Anzeiger*, &c., all join in the chorus of praise for Burmeister's unparalleled technic, and hail him as Paganini redivivus.



WILLY BURMEISTER.

November 20, continuing weekly. It will be seen that the Dannreuther Quartet is in greater demand than ever.

### WILLY BURMEISTER.

SINCE Sarasate no violinist has had such a sensational success in Berlin as the young virtuoso Willy Burmeister.

He was born in Hamburg in March, 1869. One of his earliest wishes as a child was to possess a violin, and for hours he labored to make one out of two pieces of wood. When he was four years old his studies began under his father, a distinguished teacher. At seven he appeared for the first time in public as a "wunderkind" with great



J. HARRY WHEELER, NEW YORK, AND A GROUP OF HIS PUPILS.

# J. HARRY WHEELER—NEW YORK CITY.

PROBABLY no teacher of the voice in America has had a larger experience or can show grander results than J. Harry Wheeler, whose studio is at 81 Fifth avenue, this city.

He has been at the head of the vocal department at Chautauqua, N. Y., Summer School of Music for twelve years. Among his many New York pupils are Mme. Eleanor Meredith, soprano; the bassi cantanti, Julian Walker and Robert Kent Parker, both of whom are engaged at old Trinity Church; also the well-known tenore di grazia, Samuel Blight Johns, Church of the Ascension. Mr. Wheeler was the teacher of the famous Madame Carrington, of London, who, under the name of Jole Barbo, made such a success in grand opera in Italy.

This group represents persons whom Mr. Wheeler warmly commends and heartily indorses as first-class in their several lines of work and as persons of the highest moral worth who, wherever their lots may be cast, will do valuable service and be a credit to the profession.

Mrs. CORA H. YOUNG, ABILENE, TEX.

Mrs. Young has a soprano voice of beautiful quality. She pursued a thorough vocal course with Mr. Wheeler at the Chautauqua, N. Y., School of Music. She is a skillful voice teacher, an excellent piano player, and a piano teacher of fifteen years' experience.

Mrs. Young is successful because she is a thorough musician. She is a popular teacher because she is patient, persevering and interested in the advancement of her pupils.

JAMES H. ROBINSON, CORTLAND, OHIO.

Mr. Robinson is an all-round musician. He is a voice teacher, composer and conductor, and musical director of the Trumbull County Sunday School Association. His book, "The Fountain of Song," for use in primary and intermediate grades in Sunday schools, is having an immense success. Being a voice teacher he knows how to compose singable music. His compositions for choirs are effective, melodious, and written in a scholarly manner.

Mrs. LOUISE DAGGETT-FISCHER, SAN ANTONIO, TEX.

Mrs. Daggett-Fischer is a voice teacher of experience and ability. Her first voice teacher was Mme. Eliza Dev-

rient. Mrs. Fischer is a brilliant concert and oratorio singer. She was principal of the vocal department of Coronal Institute, San Marcos, and is soloist at Madison Square Church, San Antonio.

Mrs. Fischer is an excellent pianist, piano teacher and accompanist. She was accompanist for Mr. Wheeler an entire season at Chautauqua Assembly. Mrs. Fischer received her principal piano instruction from F. W. Riesberg, of New York.

J. M. BLACK, WASHINGTON, IND.

Mr. Black, as voice teacher and musical conductor, has had fifteen years' experience. For the past four years he has been supervisor of music in the public schools of Washington and Oakland City, Ind. He conducts many musical festivals in his state and vicinity. In his teaching he is explicit, exhaustive, energetic, and obtains the best results.

S. H. MOWRY, PITTSBURG, PA.

Mr. Mowry is a teacher of the voice, music in the public schools, harmony and musical theory. He prepared specially for public school work at the American Institute of Normal Methods and in the Chautauqua School of Music, New York. He possesses peculiar power as an educator, being a person of literary ability, having been a student at Beaver College and taking a finishing course at the National Normal University of Lebanon, Ohio.

MISS CAROLINE HELEN FITZHUGH, NEWBURN, VA.

Miss Fitzhugh was a student of voice culture at the Chautauqua School of Music. She attended the full course of lectures on the education of the male and female voice and the course in vocal physiology by Mr. Wheeler, thus thoroughly fitting herself for a voice teacher. Miss Fitzhugh possesses a soprano voice of an unusual musical quality. She is a church and concert singer of real worth.

MISS EMILY PITTAWAY, MILES GROVE, PA.

Miss Pittaway has a high soprano voice of remarkable sweetness and flexibility. As a church and concert singer she has met with grand success, her excellent phrasing and distinct articulation being marked features of her singing. Miss Pittaway, under instruction from Mr. Wheeler, especially prepared herself to become a voice teacher. Her method is of the Italian school.

ROBERT KENT PARKER, BUFFALO, N. Y.

Mr. Parker possesses a full, resonant basso cantante voice, and is rapidly coming to the front as soloist in New York city. He is at present studying oratorio and con-

cert repertory with Mr. Wheeler. He has recently been engaged at Old Trinity Church. In Buffalo he was soloist in the Richmond Avenue M. E. Church. Last summer he sang several times in Chautauqua with flattering success.

E. D. KECK, OMAHA, NEB.

Mr. Keck, a voice teacher in Boston and Chicago for fifteen years, has now located in Omaha. His teaching has brought forth remarkable results, made manifest by the many pupils he has placed upon the concert stage and as teachers in colleges and schools. Mr. Keck has marked ability as a conductor, lecturer upon musical history, voice education, oratorio and opera.

MISS MARY LEE LEFTWICH, NASHVILLE, TENN.

Miss Leftwich is a brilliant soprano concert singer. She sang upon many occasions at the Chautauqua Assembly, N. Y., in 1898, and at Montague Assembly, Tenn., in 1897. Miss Leftwich is a voice teacher of much repute. The past two years she has been at the head of the vocal department of the Columbia College, Columbia, S. C. She is now in New York studying oratorio and concert repertory with Mr. Wheeler.

MISS MARY L. YOUNG, PASADENA, CAL.

Miss Young possesses a sympathetic mezzo-soprano voice of beautiful quality. She was a member of the Lorelei Female Quartet of Los Angeles, under the direction of Mme. J. D. Cole. This quartet sang at the World's Fair. Miss Young is a church and concert singer of experience. Her singing is always artistic and scholarly. She sang with marked success in several recitals at Chautauqua Assembly the past summer. As a voice teacher she has extraordinary ability.

CARL A. HAYNES, ERIE, PA.

Mr. Haynes is a voice teacher located in Erie, Pa. His first voice studies were with Harry J. Fellows. Mr. Haynes has a tenor voice possessing power and a beautiful quality. His success in church and concert thus far give promise of a brilliant future. His method of teaching is purely of the Italian school, and he is painstaking, forceful and conscientious.

LORENZO DOW DAGGETT, SAN ANTONIO, TEX.

Mr. Daggett is one of the most prominent voice teachers in the State of Texas. He is a conductor of recognized ability. Among other works he recently conducted Mendelssohn's "St. Paul" in San Antonio. He is at present choirmaster of the Central Christian Church. The great success attending



the teaching of Mr. Daggett is attributable to his excellent method, patience and vast experience.

MISS KATHARINE V. DICKINSON, ALTON, ILL.

Miss Dickinson is a voice teacher of large experience. Her specialties are voice culture, harmony and musical history. Miss Dickinson was formally director of the vocal department at Shurtleff College, but for the past eight years has been the head of the vocal department of the Alton Conservatory of Music, Alton, Ill. Her manner of teaching is at once comprehensive and exhaustive.

JOHN F. RUTH, ALLEGHENY, PA.

Mr. Ruth, voice teacher, is at present in New York studying oratorio and general concert work with Mr. Wheeler. He possesses a basso cantante voice of rich timbre, well adapted for the oratorio and church; his singing is always refined and expressive. As a teacher he is forceful yet genial, which has made him one of the most popular of men among his pupils.

FRED WARINGTON, DETROIT, MICH.

Mr. Warington, formerly of Toronto, Canada, and head of the vocal department in the Metropolitan School of Music, has recently accepted the vocal professorship in the Hammer School of Music, also a church position in Detroit. He has a baritone voice of beautiful quality and extensive compass. Throughout Canada he is celebrated as an oratorio artist. As a concert singer he is immensely popular. His singing of native Scotch songs is unequaled in this country. Detroit may congratulate itself upon the acquisition of such a well-schooled artist.

#### ERNST HELD.

ERNST HELD was born in the old university town of Halle-on-the-Saale, Germany, June 28, 1823. His father was an evangelical minister and his mother a minister's daughter.

In 1840 he entered the State service of Prussia as a mining engineer, studied at the universities of Halle and Berlin, and had just finished the state examination when the revolution of 1848 drove him into the ranks of the republicans, and at its collapse into exile in this country.

He arrived in Syracuse on Christmas Eve, 1848, and has resided there ever since. He took up music as a profession, which he had thoroughly studied under good masters in Halle, one of whom was Dr. Adolf Kurtze, who, as well as Robert Franz, was a pupil of Friedrich Schneider, of Dessau.

Mr. Held has pursued his profession steadfastly and with gratifying results ever since, and hopes to celebrate, on January 9, 1899, his jubilee of fifty years uninterrupted music teaching in Syracuse. He has eminently succeeded, in conjunction with other earnest teachers, in raising the musical standard of Syracuse out of its rather crude state of half a century ago to its present high plane of excellence, and to impart his enthusiastic zeal for the advancement of music to many of his pupils who have become eminent teachers, among them Dr. Henry G. Hanchett, the late Prof. Henry Clay Corol, Prof. William O. Fiske, Mrs. Philip Hale, Mrs. Sessions (Née Ruth Huntington), Mrs. R. G. Calthrop (née Blanche Atherley), the late Mrs. Wentworth (née Carrie Fry), Miss Anna King, Miss Fanny Weller and Mrs. Netta C. Fuller, of Rochester.

Professor Held has been organist and choir leader in many leading churches and director of various musical societies.

As a composer of vocal, piano and church music, as a writer on musical subjects, as a poet and translator, Mr. Held has gained quite an extensive reputation. With all this life-long activity he has preserved a remarkably youthful nature, and he enjoys sport of all kinds.

#### FERDINAND DUNKLEY, ALBANY, N. Y.

WITH patrician blood as a heritage, Ferdinand Dunkley, of Albany, N. Y., is a direct descendant on his paternal grandmother's side of Henry and Sir George Smart, of England, in which latter country he was born, at London, in 1867.

Mr. Dunkley is a composer of national note, among his principal compositions being "The Wreck of the Hesperus," a ballad for chorus and orchestra; "The Elected Knight," a ballad for male voices and piano, recently published, besides numerous other songs and a few piano pieces. He is also the author of the anthem "O Come All Ye Faithful."

He was educated in his art at the Royal College of Music, London, where he won a scholarship in 1886, and which gave him tuition under the following eminent musicians: Composition, Sir Hubert Parry; piano, John Francis Barnett; organ, Sir George Martin and Dr. F. E.

Mus. Bach, before going to London, England, to perfect her studies.

Here Signor Piatti, "the prince of 'cellists," was so delighted with her playing that out of pure interest he personally supervised her work and gave her lessons from time to time. Her regular instructor was W. E. Whitehouse, of the Royal Academy and Royal College of Music. After two years Miss Littlehales passed all of the examinations for the Royal College of Music and was elected an A. R. C. M. (Associate of the Royal College of Music).

Since her return to this country Miss Littlehales has steadily gained in popularity and success.

She has given recitals or appeared in all the leading cities of New York State—her present home—and was invited to play for three consecutive seasons at the New York State Music Teachers' Convention. The winter of 1896-7 she spent in New York. Although going there as an entire stranger, her success was pronounced. She had thirty-five appearances that season, and was enthusiastically received.

The public will be pleased to know that she will spend this season also in the metropolis. Miss Littlehales' fine technic, her keen musical intelligence, her artistic tastes and her breadth of style delight the most critical audiences and qualify her unreservedly to rank among the leading 'cellists of the day.

Her repertoire is most extensive, and her success in solo work and chamber music have been equally pronounced.

#### RICHARD G. CALTHROP.

RICHARD GRANT CALTHROP is one of the best known singers and teachers in Central New York. After studying for three years in his native city, his progress and development were so great that he decided to continue his studies in Europe.

On his arrival in Italy he put himself under the great master, Luigi Vanucini, of Florence. After four delightful years of study he returned to Syracuse, and in the fall of 1893 opened a studio. Ever since that time he has been most successful in his singing and teaching.

His voice, a dramatic baritone, has been heard in and about Syracuse with evident pleasure, and the press notices have been most flattering. He is the solo baritone at the First Presbyterian Church, one of the oldest and wealthiest congregations in Syracuse.

#### "IN A PERSIAN GARDEN."

It was expected that Mr. Calthrop would acquit himself of his share in the work in a well-nigh faultless manner. We have had occasion heretofore to commend his virile, impassioned style of singing, his vocal accomplishments and his intelligence which enable him to give a finished and satisfying performance of anything he attempts.

He rose to heights unusual, even for him, in the solo "Myself When Young," the thought in which he revealed with convincing effect. His voice was in fine condition, and responded to every exacting demand upon it. It rang out gloriously in the more impassioned measures, and produced delightful effects in the modulated passages. The artistic temperament was behind it, and its cultivation in the best schools enables the singer to accomplish wonders with it. Such singing is a treat that can seldom be enjoyed.—The Syracuse Courier.

Mr. Calthrop is the possessor of one of the most pleasing baritone voices ever heard in Auburn. Training in the best schools on the other side of the water has brought it to a condition where it is well-nigh perfection. He sings with singularly powerful expression, his range is great, his voice under perfect control.—The Auburn Bulletin.



FOUR WELL-KNOWN CENTRAL NEW YORK ARTISTS.

Gladstone; counterpoint, Sir Frederick Bridge. At the age of sixteen he passed the examinations for Fellowship of the Royal College of Organists. Mr. Dunkley was honored at his college of music by winning, in 1889, a prize of \$250 for an orchestral suite, entitled "Among Yon Mountain Fastnesses."

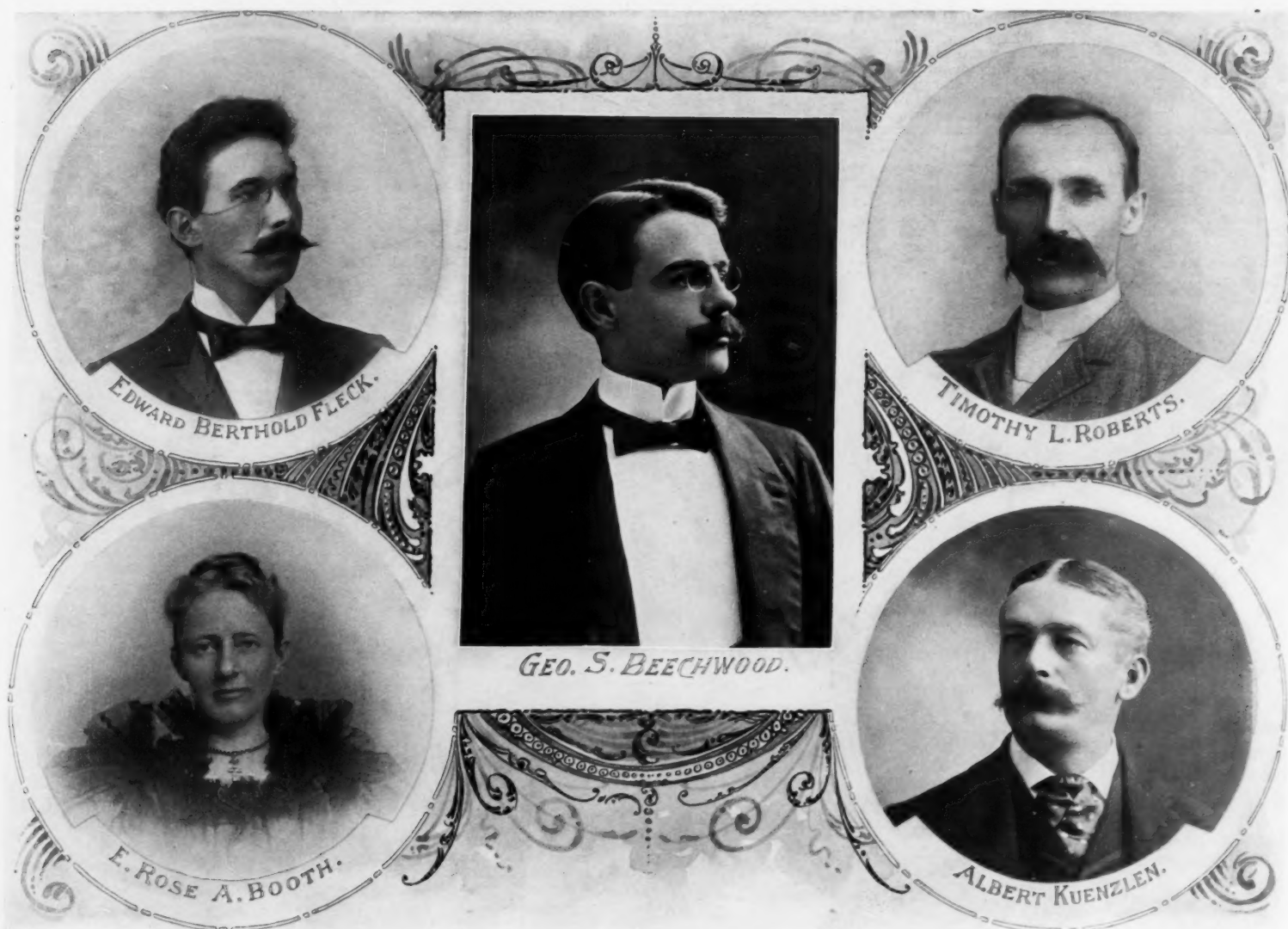
At the recommendation of Sir George Martin and Sir George Grove he was appointed by Bishop Doane to the position of master of music at St. Agnes' School, Albany.

#### LILLIAN LITTLEHALES.

MISS LILLIAN LITTLEHALES was born in Hamilton, Ont., where she early began her musical education by learning the violin.

So clever a pupil did she prove that when yet a child she was first violin of the Hamilton Philharmonic Orchestra.

Evinced a preference for the 'cello over all other instruments, Miss Littlehales was placed under the instruction of Giuseppe Dinelli, a well-known 'cellist of Toronto, and passing all but the final examinations for the degree of



E. B. FLECK, Professor of Piano.  
E. ROSE A. BOOTH, Teacher Piano, Harmony and Theory.

GEORGE SEYMOUR BEECHWOOD, Director.

T. L. ROBERTS, Head of "Public School Music" in the Conservatory.  
A. KUENZLEN, Principal Violin Department.

## UTICA CONSERVATORY OF MUSIC FACULTY.

### UTICA CONSERVATORY OF MUSIC.

GEORGE SEYMOUR BEECHWOOD.

GEORGE SEYMOUR BEECHWOOD, the director of the Utica Conservatory of Music, is a native of Utica and is very favorably known. He is an organist by profession, having studied for several years under local teachers, and later under I. V. Flagler, of Auburn, and Dr. Geo. A. Parker and Professor Berwald, of Syracuse University. Mr. Beechwood finished his studies in organ in Paris under Alexandre Guilmant, the greatest of living organists. Giovanni Sbriglia, the master of Eames, Nordica and both De Reszkés, was his instructor in voice culture.

As organist and choirmaster Mr. Beechwood has had an experience of fifteen years. Among the positions he has held several were in the leading churches of Utica. He has held similar positions in the First Methodist Church of Atlanta, Ga., the leading church of that city, and one of the largest in the South, and in the Franklin Street Church of Wilkesbarre, Pa. Mr. Beechwood has given organ recitals in many of the leading cities and towns of the North, and during the Atlanta Exposition he gave a series of successful recitals, assisted by many of the most prominent musicians of the South. These concerts, some of which were given in the Women's Building, were heard with pleasure by many visitors from all parts of the country.

As a teacher of voice culture, piano and organ, Mr. Beechwood has been uniformly successful, and several of his pupils are filling lucrative positions in New York and other leading cities.

Since Mr. Beechwood became director of the Utica Conservatory of Music he has given his entire time to its development and progress, considerably enlarging and strengthening the faculty and greatly improving the ma-

terial equipment of the institution. He is much liked and respected by all with whom he comes into contact.

EDWARD B. FLECK.

Edward Berthold Fleck, the son of a chemist of renown, was born in Vienna, Austria. At the age of four he removed with his parents to St. Petersburg, Russia, where when he was nine years old, he commenced the study of the piano with Madame Gaertner, a pupil of Rubinstein. Later he entered the Imperial Conservatory, from which institution he graduated, studying with Rubinstein the last twelve months. He then studied with Albert Pieczonka and Dr. Joseph Pambauer, a renowned pedagogue and scholar of Hans von Bülow.

In 1890 Mr. Fleck came to New York, where he at once became connected with both the German Conservatory and the Grand Conservatory of Music for several years. He has also made concert tours through the South for two consecutive seasons. In 1897 he accepted a position at the Willamette University, Salem, Ore., teaching and at the same time concertizing with great success in the Northwest. He is a gentleman of culture and refinement and high moral principles. He is now (1898) head of the piano department in the Utica Conservatory of Music, N. Y., where he is much appreciated and liked by both the faculty and pupils.

The critics speak of him in the highest of terms, as will be seen from the following press notices:

He is a thoroughly sound musician and beyond question an artist in his piano work, with a fine technic (noticeably strong and sure in the fortissimo passages), an intelligent regard for the nice distinctions in phrasing, and a touch that is capable of exquisitely light and delicate play in Chopin numbers. There was a finished grace of style about his Chopin work, a rippling purity and airy sprightliness to his pianissimo runs that won him many warm encomiums from those who were so fortunate as to be present.—Portland Oregonian.

Mr. Fleck's piano solos received the warmest approvals of the rather critical audience. He is a sterling artist.—New York Morning Journal.

The first impression produced by Herr Fleck's playing is that of vigor and virility. Yet he is not deficient in delicacy, as was amply proved later by his dainty interpretations of Chopin. The Grieg sonata is noted for its stoutness of structure and wealth of development, and his performance in point of technic and the overcoming of technical difficulties, and in correct tempo, was not to be surpassed. The Barcarolle and Troika, by Tschaiakowsky, were finely rendered. The delicate shading given to the Chopin numbers was such as is rarely brought from a piano. The contrast of power and volume on the one hand, brilliancy and velvety delicacy of tone and touch on the other, was a lesson for every student and pianist.—Utica Morning Herald.

In the rendition of these varied selections Mr. Fleck displayed an instrumentation remarkable both for skill in technic and delicacy of interpretation. He is an absolute master of the piano, and the most difficult passages seem as nothing under his touch.—Evansville Tribune.

Among the many testimonials that have been sent to Mr. Fleck, the following will exemplify the very high estimation in which he is now held, both as an artist and as a gentleman:

NEW YORK, March 10, 1895.

This is to certify that Edward B. Fleck has been traveling with the New York Quartet Club for two seasons, during which time I have only known him as a first-class gentleman of most excellent character. In justice to himself I must say that he always was the "drawing card" of the club, being a soloist of exceptionally high ability. Whoever can secure his services I must warmly congratulate.

OSKAR GOLDE,

Manager New York Quartet Club, Steinway Hall.

SALEM, Ore., April 8, 1898.

Mr. Fleck is a pianist and teacher of the very first rank, and as a gentleman, prepossessing, intelligent, cultured.



## THE MUSICAL COURIER.

He is perfectly able to fill the best places in the country as solo pianist and instructor, and I can congratulate anybody securing his services.  
R. A. HERITAGE,  
Dean Willamette College of Music.

NEW YORK, March 5, 1896.

This is to certify that I am personally acquainted with Edward Fleck, and know him to be an excellent pianist

day there is one in America just as good. I do not hesitate to say that you may go to any French, English or German institution and not find a better teacher than you do here, and you will search a long time before you will find as good a presentation of the knowledge of music as this class has shown to-day. By going abroad and paying \$5 or \$6 for a half hour's lesson you will get no better instruction than you will get here.

The musical critics speak of Miss Booth as being "not

ing music in public schools with H. E. Holt, graduating from the Lemington Normal Music School.

He began teaching as supervisor of music in the schools of Newton, Mass., and served in a similar capacity in schools in Hoosick Falls, N. Y., and Jersey City, N. J. Then he served for three years as special instructor in vocal music in the State Normal School, at New Paltz, N. Y., and while there was delegated to lecture upon and teach the subject of music in schools in the teachers' institutes of many of the counties of the State.

He came to Utica as supervisor of music in public schools in 1893, and has recently been engaged as head of the department of public school music in Utica Conservatory of Music. Mr. Roberts has a large private class in voice culture and singing, and has had much success in this line, as well as in public school work.

### WALTER J. HALL.

WALTER J. HALL, of this city, one of its most prominent vocal teachers, whose reputation goes far beyond the municipal and the State boundaries, is organist and director of the Brick Presbyterian Church.

He is a musician of thorough attainments, and his tendency is constantly in the direction of what is best and most elevated in the musical art.

Mr. Hall is not one of those who limits himself to the mere details only, but takes a broad and comprehensive grasp of the whole musical situation and operates upon that basis.

THE MUSICAL COURIER is pleased to publish an excellent portrait of this gentleman, whose studios at Carnegie Hall are filled with pupils anxious to imbibe his best ideas and inspirations.

### CHARLES O. BASSETT.

ONE of the most admired singers in "La Bohème" at the American Theatre is Charles O. Bassett, an old-time favorite, who sang last season with the Castle Square Opera Company. Mr. Bassett is really one of the best known tenors in this country. He is an American through and through. He was born in Toledo, Ohio. As an amateur he made several appearances there, his most ambitious attempt being in "The Chimes of Normandy." Encouraged by his success he determined to go abroad to study under the best masters. He studied for three years with Vanuccini, in Florence, and later took a six months' course with Lamperti in Milan.

Mr. Bassett made his debut as a public singer in Italy, and scored an immediate success. His American debut was effected at the Academy of Music in New York, where he sang under Mapleson's management with Patti, Scalchi and others. Soon thereafter he sang in "Faust," in English, with the American Opera Company in Philadelphia. At once his reputation was made. His engagement with the Bostonians one season, the American Opera Company, the



WALTER J. HALL,  
New York.

and musician. I can recommend him highly to anyone desirous of securing his professional services.

EMIL GRAMM,  
Manager Scharwenka Conservatory, New York City.

### ELIZABETH R. A. BOOTH.

Elizabeth Rose Alice Booth, only daughter of Abraham Booth, of Gloucester, England, has been connected with the Utica Conservatory of Music for over five years as teacher of piano, harmony, theory and musical history. She received honors from the Royal Academy of Music, London, England, in piano playing, harmony and musical theory.

She received her earliest instruction in piano and harmony from Charles Stephens, and voice culture from Elizabeth Stephens, (pupils of Mendelssohn). At the same time she attended lectures by Hans von Bülow, Ernst Pauer and others. She then continued her studies under Dr. Charles Harford Lloyd, an English musician and composer of great reputation. At the close of her studies with him, she obtained her honors from the Royal Academy.

She then began her life-work as a teacher of music. She took part in the well-known musical festivals in England and appeared successfully at concerts, both as pianist and also as solo contralto, until in 1890 her voice gave out from overwork.

From the beginning of her career she has been exceptionally successful. In 1892 she came to this country, spending twelve months in Canada, for rest and change, and then crossing over to the States, where she has since been doing excellent work, both as teacher and lecturer, and scoring great success at all her concerts.

Dudley Buck, the greatest musician in America, after hearing her examine the conservatory students in 1897, made the following remark to the director:

You have a prize in Miss Booth. She has the true teaching instinct which is so rare. As a teacher of theoretical subjects I do not know her superior. She presents her subject in a remarkably clear and forcible manner.

He also spoke very highly of her during one of his own lectures in the conservatory. He said:

For every good musician you can name in Europe to-

simply a teacher of music, but a lady of superior education, refinement and intelligence."

Louis Lombard, author of "Observations of a Musician" and "Observations of a Traveler," &c., and founder and formerly director of the Utica Conservatory of Music, says:

Miss Booth is not only a woman possessing great technical ability and theoretical knowledge, she is also a born teacher. While producing remarkable pedagogical results she wins the love of all her pupils. I know of no one in this country better qualified to do Miss Booth's work. As a woman or artist I cannot say enough in her praise.

Miss Booth has recently written a valuable work on music, which will shortly appear in publication.

### ALBERT KUENZLEN.

Albert Kuenzlen is a graduate of the Stuttgart Conservatory of Music, where he studied the violin with both Edward Keller and Edmund Singer, and harmony and counterpoint with Dr. Imanuel Faisst, and piano with Wilhelm Kruger. Later he studied the most important solo works for the violin with Eugene Ysaye in Europe.

Upon his arrival in America he became an active member and remained for four years in Dr. Damrosch's Symphony and Opera Orchestra. He has also played for two years with Thomas' Orchestra as one of the first violinists.

Mr. Kuenzlen then accepted a position as principal of the violin department in the university at Syracuse. He has also organized, in the same city, a symphony and string orchestra, acting as conductor. He has played with great success as violin soloist at concerts of the New York State Music Teachers' Association, and also in many of the large cities of New York State. He has now a studio in Syracuse, where he has a large number of pupils. He also teaches in the Utica Conservatory of Music, where he is principal of the violin department. Mr. Kuenzlen is greatly liked by all his pupils and associates as being an artist and teacher of the first rank. The critics mention him with unqualified praise.

### TIMOTHY L. ROBERTS.

Timothy L. Roberts was born in Vinalhaven, Me. He studied voice culture, singing and harmony in the New England Conservatory of Music and with the best teachers in Boston and New York, and the methods of teach-



CHARLES O. BASSETT.  
New York.

National Opera Company, Charles E. Locke's National Opera Company and Gustav Hinrich's American Opera Company gave him many opportunities for good work, and he made the most of them. His singing and acting were praised highly by the critics, and his reputation grew higher and higher. Mr. Bassett is just now in the zenith of his powers, and is doing the best work of his life.



LOUIS BLUMENBERG.

New York.

#### BLUMENBERG.

**L**OUIS BLUMENBERG, although a comparatively young man, has done more than any other American musician to popularize the violoncello as a solo instrument. He was the pioneer in introducing it in sections of the country where it was unknown.

His missionary work has born rich fruitage, and to-day no violoncellist in this country is one-tenth so well known as is Louis Blumenberg. As a member, for a number of years, of the Boston and Mendelssohn Quintet clubs, and other prominent organizations, he became widely known as an ensemble player; but his fame rests chiefly upon his extraordinary ability as a soloist. In

essaying a description of Louis Blumenberg's powers as a violoncellist the free use of superlatives is inevitable. He is *sui generis*; his style is all his own. While possessing some of the attributes of several of the great masters of this noble instrument, Mr. Blumenberg is not an imitator.

He is equally great in the mechanics, morale and æsthetics of the art. That is to say, his technic is incomparable; his musical intelligence such as enables him to give absolutely correct interpretations, and his taste is irreproachable. Thus exceptionally equipped, he affords one of the exceedingly rare examples in the world of music of the virtuoso-artist. So symmetrically developed is he that it is not easy to determine in what direction he is greatest.

His speed, intensity and verve in bravura passages have

often aroused sluggish audiences to enthusiasm, while his dignity, nobility of tone and poetic interpretation have fascinated them and won their approbation. Mr. Blumenberg is one of the most magnetic of all violoncellists, and he wins easily the hearts of his hearers. He is best appreciated by those who can enjoy music both emotionally and intellectually. As proud as have been his achievements, it is reasonable to expect that his greatest triumphs are yet to come.

He is the possessor of several fine 'cellos and also some very rare bows.

The above most excellent picture was made expressly for this number of THE MUSICAL COURIER by Aimee Dupont.



WILLIAM C. CARL.

THE "Old First" was literally packed with a representative audience, assembled to hear William C. Carl, the eminent organist, assisted by Franz Kaltenborn, violinist, and Hans Kronold, 'cellist, give his final autumnal recital. The program was unusually comprehensive; it was gratefully modern, while the classicists were well represented. We append it:

Concert piece in F major (MS.).....Selby  
Sarabande in D major.....Bach  
Cantabile in B minor.....Loret  
Allegro vivace, Reformation Symphony.....Mendelssohn  
Violin solos—  
Romance.....Svendsen  
Zingarish.....Hauser  
Franz Kaltenborn.  
Organ concerto in D minor.....Händel  
(Cadenza by Guilman).  
Adagio. Allegro. Aria. Finale.  
Andante cantabile (Fourth Organ Symphony).....Widor  
Fantasia on a Welsh air (MS.).....Carl  
Violoncello solos—  
Romance, Sans Paroles.....Van Goens  
Tarantella.....Fischer  
Hans Kronold.  
March de la Symphonie Ariane,  
Guilman

The concert piece, by B. Luard Selby, instantly riveted the attention of the audience. From the bright character of this number Mr. Carl plunged into the dreamy Sarabande by Bach. Both of these selections were splendidly rendered by the virtuoso organist. The Cantabile in B minor, by Clement Loret, edited by Mr. Carl, is rich in melody, and is an extremely grateful piece for the organ; it nowhere savors of having been written originally for the orchestra or piano; it seems to lie well within the domain of the organ. This is something one encounters but too seldom in much of the organ program music. It is needless to say that Mr. Carl gave to it the requisite soft, dreamy, rather sad, interpretation. The Allegro Vivace, by Mendelssohn, was a veritable whirlwind and glistened like sunlight. In it Mr. Carl had an opportunity to display the brilliancy of his technic, which, however, is no greater than his emotional nature. The violin solos by Svendsen and Miska Hauser were well treated by Mr. Kaltenborn.

The great Händel organ concerto in D minor was, of course, the "pièce de résistance," and in it Mr. Carl displayed his warm musical temperament, and feeling, especially in the aria, which he literally sang. The adagio was superb, and Mr. Carl imparted to the whole number a regular Händel atmosphere, dramatic, musically, brilliant and emotional.

The Andante Cantabile, by Widor, revealed that composer at his very best, delicate, subtle, suggestive and pensive. The Fantasia on a Welsh air, an air very well known, is exceedingly brilliant and requires the utmost skill of a well-schooled organist to play it; yet although abounding in difficulties Mr. Carl easily overcame them. The pedaling is extremely difficult and the entire piece technically exacting. It is an original, interesting and musicianly composition. Hans Kronold needs no special words of praise. He is so well known that everyone can anticipate all that can be said about him. The Van Goens selection was superbly played, and proved that Mr. Kronold can play romantic music equally as well as the brilliant music of the Tarantella.

The closing Guilman number proved again that Guilman's compositions are always acceptable upon any recital program.

Mr. Carl, although an earnest admirer of his master, Guilman, still has retained his own individuality of style and impetuosity of "going at things." The master in this instance has not completely absorbed and dwarfed the mind and character of the pupil. What we admire most in Mr. Carl, aside from his mastery of the art of registration and all other mysteries of the organ, is his earnest endeavor to adhere to the original intentions of the composers, to get at their meaning. We admire his warm temperament, good execution, the perfect legato and rhythmic phrasing in all he does. The modesty of the per-

former, excellence of the program, the admirable manner in which it was played, made of this concert an exceptionally pleasant musical event for any jaded critic to contemplate with satisfaction.

When interviewed Mr. Carl was found hard at work in his library at the Old First Presbyterian Church, after a rehearsal with his choir, which is now attracting so much attention. Upon being asked whether or not he ever rested, Mr. Carl, laying aside his work, cordially replied to the representative of THE COURIER: "I have so much on hand that it is difficult for me to rest; I am very happy to be well occupied, although occasionally I do regret having so little leisure for social pleasures, and a partial rest from work." Asked about his work in New York, how he came to form his present choir, how it materialized, he replied: "If I am to review ancient history, it began in the usual way of the church proposing to reduce expenses, and as the idea of a chorus had been growing for some time, the committee decided to have me form a choral choir; this I consented to do. I commenced to hear voices about the first of February, and by April four-

better than from any of the arias they sing. Few singers can sing a legato scale in tune, strange as it may seem, and for church use, legato singing is indispensable. After the scales I test applicants in sight reading, in a hymn or chant, which few singers can read well; after this I request them to sing at sight some portion of an anthem. I never make an engagement until I try the voice with the other members of the choir. At the present time I have five sopranos, three contraltos, four tenors, two baritones, two basses and an assistant organist.

"We sing many of the standard anthems but we are preparing works by Palestrina, Vittoria, Orlando di Lasso, Henry Purcell, Samuel Sebastian Wesley, John Eccard, John Shepard, William Byrd and Giovanni Croce, besides the standard works of Mendelssohn, Schumann, Schubert, Mozart, Bach, &c. I prefer the 'a capella' style. We have three rehearsals a week; sometimes I introduce secular music, motets, &c., to accustom the singers to other than heavy church music. I am very particular about diction. Dr. Duffield assists me greatly in my work; he is an excellent musician, and sometimes supplies my place at the organ; he is president of the Gamut Club and takes an active part at all of the meetings."

THE MUSICAL COURIER representative observed that Mr. Carl played with great ease; this was explained as follows: "I presume you do not know, but one of the secrets of organ playing is the correct height of the bench. I follow the methods of M. Guilman, whose bench is 19½ inches from the pedal keys to the top of the seat. M. Guilman criticised the pedal board of the American organs, suggesting that the pedal keys should be a trifle narrower, and nearer together, in order to give greater ease and facility. The American Guild of Organists are now taking the matter up, and will establish a standard for the country in a short time. This will be one of the best things that the Guild has accomplished, and I am confident the change will be welcomed by the builders as well as the organists."

In response to a query, Mr. Carl said that he will do a great deal of concert work and inaugurate many new organs this winter. During the fall his pupils, who come from distant parts of the country, have kept him confined to New York. Mr. Carl has one of the most valuable musical libraries in the country, including manuscript works of noted composers who had dedicated them to him. THE MUSICAL COURIER representative left with the consciousness that Mr. Carl is not only a great artist, but a capable man of affairs as well.

John Philip Sousa Sick.

The news of the sickness of John Philip Sousa will be received with regret by his friends everywhere. His band gave a concert in the Harlem Opera House last Sunday night. Mr. Reynolds, business manager, announced from the stage that Mr. Sousa was ill with pneumonia in Philadelphia. In the leader's absence Arthur Pryor conducted the concert. The latest report from Mr.

Sousa is that his sickness is not regarded as dangerous by his physician. He will, however, be incapacitated for any work for several weeks.

Benham Ill.

A. Victor Benham recently had a severe attack of the grip and has been indisposed with nervous prostration, being obliged to give up work for a short period by the advice of his doctors.

Mrs. Northrop Busy.

Mrs. Elizabeth Northrop, the favorite soprano, sang Tuesday and Friday evenings at the Astor Gallery for the Professional Woman's League. Last Wednesday she assisted Dr. Hanchett, singing at the Y. M. C. A. Hall in Harlem, these being her numbers: "I'Ete," Chaminade; "Coquette," Chaffin; "My Sweet," Corbett, and "You and I," Lehmann. The charming young soprano is in constant demand, and her name will be found on many programs this season.



WILLIAM C. CARL.  
New York

teen were selected. Almost all the applicants for choir positions come well prepared with a solo, used for 'church trials,' which presumably has been thus used for many years. They expect from singing this song immediately to secure the position. I venture to say that out of one hundred applicants ninety-nine will bring 'The Holy City,' by Thomas Adams, and a large percentage of that number will bring but one copy, which necessitates their singing into the organist's ear, and renders it impossible properly to judge of their voices or accomplishments. I am surprised at the limited repertory of many students and vocalists. The usual selections are: 'The Holy City,' by Thomas Adams; 'Hear Ye Israel,' from 'Elijah'; 'These Are They,' from Gaul's 'Holy City'; 'My Redeemer and My Lord,' Dudley Buck, and 'Lord, God of Abraham,' from 'Elijah.' This limited repertory is inexcusable, considering the vast number of arias and songs, available for this very purpose. We seldom select a singer from their singing any of these songs; I call for a simple scale, to be sung slowly, and from this I can judge

# The Existing Conditions of Music in the Great Western Metropolis.

BY FLORENCE FRENCH.



SHOULD one be oblivious to all that is merely politic and diplomatic, and, throwing open the door of the "Palace of Truth," disclose the artistic situation as it is, there would be fewer musical immigrants, who, seeking for a field, make Chicago their goal, for it is not the "Golden Land of Promise" which so many imagine it to be.

A decade or so ago there was infinitely more advantage to be gained by settling in this mighty Western metropolis; the field was newer, the conditions riper and local interest was more centred in the doings of the musical people of Chicago. There was more interest in real music; there was love for solid, scholarly playing and serious work, and a genuine love for music itself was cultivated. Had progression been continuous there would now be a standard which would enable this city to rank high, and place it on a plane almost as high as that of older cities.

Unfortunately, serious interruption to musical advancement came at the time of the World's Fair, and the years since the beginning of that colossal enterprise have brought about great changes. To people who could afford to go abroad for study it opened vistas of the most glorious possibilities. It showed wherein Chicago was lacking, and that, although the city numbered great artists among its people, still, while they could obtain no better musical tuition in Europe, yet the resources abroad for general culture were greater.

It is undeniable that the World's Fair was the reason of a large number of professional people taking up their residence here, and it is as undeniable that many of them have been a source of considerable annoyance to the old-established, conservative artists, who for years had labored to advance musical interests. Of late years success has been to the swiftest, not to the most meritorious, and the older Chicago artist, with but few exceptions, has been relegated to the things that were.

The successful newcomer to the city is usually either somewhat of a quack, or, possessed of seemingly original methods or ideas, has the peculiar power of rendering them popular, novelty being the primary essential to the creation of a public interest. The newcomer must be adroit and, utilizing good powers of observation, must readily see the vantage point from which to work. There are two classes to be drawn from. The one overburdened with time, the other overburdened with work. Anything new or novel is by the first hailed with feverish delight; the other, without the leisure to investigate, accepts the plausible assurances as to the advantages to be gained. In many cases the claimant is guiltless even of a tinge of merit, and instances might be cited of students inveigled with specious promises into the studying of some new method, only to find eventually that it has been their undoing. There is a strange sameness about the mode of procedure.

The newcomer to the city generally establishes a school. It may be a school where hygiene is taught in connection with piano playing; but so far the necessity of getting up a health class has not been proven. On the contrary, it has frequently been shown that music has been the only balm and solace of many a wearied, unhappy invalid. Appropriate to this are recalled some lines translated from the French of Sully-Prudhomme, which answer effectively the mouthings of the schemers of the health plan, who work upon

the minds of the weak and overcredulous. To their benefit, useless though I know the venture to be, I have here reproduced:

Oh! from all words refrain,  
You who will tend me when I strive for breath;  
Let me but hear some well remembered strain  
Of music, and serene shall be my death.

For music soothes and charms,  
Gently unlinks the chains that bind us here;  
Lull but my anguish softly in the arms  
Of tender music cradled; speak not, dear.

Weary am I of words,  
Weary of hearing that which may conceal  
Its inner heart; best love I those deep chords  
I need not understand, but only feel.

A melody wherein  
The soul may be absorbed in depths so vast  
That out of fevered ravings I may win  
Calm dreams, and out of dreaming, death at last.

Schools there are where philosophy is the foundation of technic, where psychology is synonymous with pianism and where morals or immorals form part of a musical education, and yet all of these for a time obtain patronage. The hygienic, the psychological and the philosophical, each has its life, and then suddenly the city patronage gives out and the gullible provincials are worked. It is of common knowledge that the more credulous are from the country districts, who, coming as strangers to Chicago, like strangers are taken in thoroughly by the false sentimentalities expressed in the peculiar catalogues and mass of vaporish rubbish distributed broadcast.

But occasionally a true artist comes here who will suffer when the real position of affairs is understood. Existing conditions insensibly influence until work hitherto conscientious deteriorates and the methods pursued by the unscrupulous are in the necessity of living adopted, and to the detriment of honest effort. How to become a successful artist is a conundrum to the average professional musician in Chicago. For the employment of home talent the opportunity is very limited. Speaking generally the wealthier classes are not artistic; their homes are furnished and arranged on contract by persons who make a profession of supplying taste to those of newly acquired riches. Their trade sign reads: "Pedigree, pictures, plate, porcelain provided for those of plenteous purse."

Sometimes a musical function is given at the home of a wealthy Chicagoan, but outside artists, foreigners, are nearly always employed. And even so, the hostess will not improbably, during the progress of the performance, lead some of her guests from room to room expatiating on the amount of money expended for the decorations and the "virtuous articles" as I heard one of the society women say. This is actual fact and in no ways overdrawn. And the artists with Arcadian simplicity fondly imagine themselves a source of unmitigated joy to the hostess who employs them! Vanitas vanitatum!

People of wealth do not attend concerts given by local musicians. No patriotic pride nor kindly feeling urges them to encourage the younger artists. Hugged in the splendor of their own importance, hemmed in by a wall of snobbishness, with really curious unanimity these neophytes to



wealth snub persistently the efforts of the local musicians, be they ever so worthy.

And in this respect the women whose wealth entitles them to the expensive term "society women" might well profit by the example set in the great English metropolis, where members of the aristocratic and wealthy classes open their houses for the benefit of aspiring artists whose merit is not gauged by their dress. In Chicago the favored ones obtaining entrée to the homes of the wealthy are very often gorgeously attired charlatans who make up in appearance what they lack in art and who are artistically false in almost every particular. They give entertainments to the fashionable set and charge so much a ticket, until it becomes a matter of serious question where the ordinary, conscientious, painstaking artist is to go when the spurious in art are so tolerated.

It is not the people who run society alone who are to blame for this state of affairs and the non-appreciation of the local musician. No inconsiderable amount of censure should be given to many of those successful people who, semi-professional, semi-society, could aid by encouraging the newer members of the musical profession, but who are fearful of taking the initiative lest by so doing they incur the displeasure of their friends and patrons.

These are not the only causes, however, for the present musical situation in Chicago. The local artists and the foreign artists who have made Chicago their home have contributed in no small measure to unpopularize music. The foreign artist forgets that he must be cosmopolitan no matter whether he live amid surroundings congenial to artistic growth or if the musical environment be merely superficial. The individual worker will be better rewarded by accepting the conditions as they exist and not allow himself to be carried away by vain dreams of what he wishes them to be.

When it comes to a young local artist the Chicago people are slow to sympathize and are somewhat skeptical. Failure of young artists may be traced to a variety of causes. They all make mistakes at the beginning, and one the most common is the belief in some royal road to success, forgetting that success for the most part is dependent entirely upon oneself. The majority of aspirants think that, directly a song is fairly well sung or a piece is tolerably played, a manager becomes an absolute essential. In other words, the manager and nothing but the manager is requisite.

I am besieged almost daily by applicants requesting me to find a manager for them. As a matter of fact, Chicago has too many of the breed already, and of these managers many would better employ their time attending to any other business than the musical business. Frequently I have been amused when some inexperienced singer comes to me all tremulous just before asking the approval or challenging the criticism of some so-called manager who it is possible knows infinitely more about dry goods than he does about music. The services of a competent agent are required at times, but not for the purpose of manufacturing reputations out of nothingness, but to provide talent with the most profitable utilization of its time.

Another mistaken idea of young artists is that they will be in immediate demand or blown into fame by an unseen agency—in fact, anything rather than by their own exertions; but the combination of the practical and artistic is not an easy one. The young artist just emerging from student life is possibly the most difficult and fatiguing element with which to deal—something, yet nothing, a betwixt and between creature, who is obliged to accept whatever offers.

As for the students, one-half are fitting themselves to be teachers, some few hope to become public performers, while the remainder take music as a duty and miss it altogether as an art. The younger set take lessons because it offers an opportunity to go "downtown" and affords them some amusement and diversion from their school studies. As for the cultivation in the home circle it is almost unknown. The ordinary Chicago household is too much in a "hurry" to devote any particular time to any particular art. Of course, the future of the whole race of Chicagoans is not dependent upon musical culture, and people are not hungering and thirsting for music, but it does seem strange that in a city where there are so many remarkable artists and where so many interesting personalities are to be met that greater general interest is not shown. The Chicagoans of to-day have immense advantages over their predecessors, although many claim that twenty years ago there was better music in greater proportion and more prominent Chicago artists.

These, it is said, however, seeing the drift of the times, betook themselves

to more artistic cities before the climax came. Fifteen or twenty years ago, say old-timers, there was more real interest, larger audiences at general concerts, opera was an event of tremendous proportions and chamber music concerts were well patronized. In the days when the Liebling-Lewis-Ingersoll concerts were given interesting programs were arranged by Wolfsohn for the Beethoven Society and private subscription was forthcoming to the best musical entertainment.

If we turn our attention to present day music and consider the great resources the city possesses both in artists and concert halls and then consider the amount of music offered for public patronage during the musical season, from September till June, it will be seen that there is not an overwhelming amount of art.

One short and uncertain season of opera of three weeks undertaken by private speculation represents the year of opera. There may be a short supplementary season by the Damrosch company, but this is purely problematical.

The Apollo Club gives two performances of "The Messiah," one of Parker's "St. Christopher" and one of "The Creation." The Mendelssohn, an excellent aggregation of sixty male voices, announces three concerts, but the sale of tickets is by private subscription, no single admissions being obtainable, therefore the concerts do not come under the class of public entertainments. The Amateur Musical Club gives six concerts at which the general public can attend. The Spiering Quartet has a series of six chamber concerts, Mr. Sherwood announces a series of four recitals, Mr. Godowsky also gives a series of four recitals, and the Chicago Orchestra has the usual season of twenty-two concerts. There are concerts by the music schools, but these are not strictly public affairs.

During the year the individual teachers are each represented by anywhere from one to six studio recitals. Naturally, these are in the interest and for the benefit of their pupils and friends. Admission is by invitation only. At intervals a local artist arranges a concert, and the tickets he does not give away he sells. But for the most part it is found more blessed (and quicker) to give than to receive.

There are a few miscellaneous concerts arranged in the sacred cause of charity, usually by a "society" woman in furtherance of her desire for popularity. She undertakes some entertainment, and with charming simplicity and directness requests the artists to donate their services. The lady's friends are pestered to buy tickets and sell tickets, but it is all in a good cause, even if the principal benefit accruing be to the promoter, who on the strength of the work done by her friends obtains the éclat and glory of having organized and carried to successful issue a noble enterprise. So much for our musical entertainments in Chicago.

The knowledge of music is not widespread enough in this city, and the misnomer "music" is applied to everything vocal or instrumental. From a great orchestral performance to the itinerant player in a dive saloon it is called "music."

Even the University of Chicago is without a subsidy for a music department, and the art study at this, the greatest of our educational institutions, is on a most limited scale. The one advance in recent years has been the engagement of the Spiering Quartet for a series of six concerts. But even this engagement is not directly traceable to the university itself, as the responsible authority in the securing of the quartet was the Quadrangle Club, itself a private enterprise on the part of some professors of the university. If the great institution of learning could by some means include a large department of music it would become the most important factor in the development of public interest. That is something which is not for a moment to be questioned.

To an extent the prevailing conditions of music in Chicago have been shown; what they might be has been hinted; what they will be is impossible of prediction. The whole system must be revolutionized, and the time may come when unprincipled dissimulation such as is so oftentimes practiced on a comparatively new public is no longer tolerated; when all that is false is shunned and when the art of music will receive proper recognition and support.

Regeneration of public taste is slow, and there are multitudinous difficulties to overcome, but such are Chicago's glorious possibilities that every presage points to a day when the city's artistic life shall compare favorably with that of any other city in the civilized world.

# THE MUSICAL COURIER.

## IAN VAN OORDT.

**D**ECIDEDLY one of the most notable artists in the concert life of the coming American season will be Jan van Oordt, the young Holland violin virtuoso, who has just established his headquarters in Chicago's new temple of the muses, the Fine Arts Building.

Mr. Van Oordt may be said to be just entering upon his American career, since, with the exception of a very few engagements with the prominent orchestras three years ago, he has preferred to remain in retirement, working constantly on a concert repertory which literally embraces every serious work for the violin known to contemporary musicians.

Mr. Van Oordt, after two years of such study, has just returned from The Hague, and established himself in the Western metropolis. He will fill numerous important concert engagements, besides devoting a portion of his time to teaching and composition.

Without dwelling upon Mr. Van Oordt's remarkable student experiences, it may be stated that he comes of an old Holland family, and was graduated from the Conservatoire Royale de Musique in The Hague at the age of sixteen with the highest possible honors—i. e., the gold medal with "special distinction" and the "wreath of laurel." Later he spent five years under the great master César Thomson, to whom he owes his marvelous technic and chaste style of playing.

The appended criticisms of Mr. Van Oordt's playing were mostly earned during his student period, and as he is now but twenty-three years of age, it will be seen that he was then a mere lad.

### THE BRITISH PRESS.

This young Dutchman is a pupil of César Thomson, whose thoughtful, serious style and solid technic his playing peculiarly recalls, although he already possesses a broader tone, and perhaps even deeper touch of sentiment than his master.—Sunday Times.

I liked very much his thoughtful style, just infused with enough sentiment to make it poetical. Decidedly we have an acquisition in Ma. Van Oordt.—St. Paul's.

Mr. Van Oordt is an extremely facile executant and has a good, full tone.—Daily News.

Like Joachim, he plays the most difficult as well as the most expressive passages in a perfectly untrifled manner. His tone is sweet, and his execution is remarkable for neatness and brilliancy. Mr. Van Oordt's rendering of the Bach Chaconne was instinct with intelligence and classical feeling, while he showed his command of sentiment in the Adagio from Max Bruch's Second Concerto. He was much applauded.—Daily Chronicle.

He speedily proved himself to be a violinist of very high calibre, his bright, silvery tone and admirable technic being fully exemplified in Corelli's favorite solo, "La Folia," and the Paganini Concerto.—Standard.

He combines, with brilliant technic, a strength and intensity of tone which makes his Bach playing particularly enjoyable.—Musical Courier (London).

Mr. Van Oordt unites a strength of tone with a depth of feeling which is becoming very rare in these days of striving after nothing but mere technic. His skill is undoubtedly of the very highest order and his phrasing broad and comprehensive. His playing will always be welcome in London.—Figaro.

### CONTINENTAL PRESS.

The young violin virtuoso possesses an extraordinary technic, the tone oftentimes sounding beautiful, but in the rendition he showed himself plainly a child of the Belgian school, which differs greatly from the German version, so that it sometimes affected the audience strangely. The pieces played—the difficult concerto of Paganini and Pasacaglia from Händel-Thomson—exact great requirements from the artist.—Cologne Weekly Journal, 1894. (Translation.)

On Sunday last a young violinist of great talent was first heard—Mr. Van Oordt. Mr. Van Oordt, at the age of sixteen years, was already the recipient of the gold medal at the Conservatory at The Hague, and is one of the greatest admirers of our celebrated artist César Thomson, of whom he has been a pupil for four years. One can see that he has greatly profited by the lessons of the great master. His performance was superb, and he played with a rare distinction of style the concerto in B minor of Saint-Saëns, then a romance of Svendsen, tarantelle of Wieniawski, and themes and variations of Paganini—pieces containing the most complex difficulties, and which he executed with plenty of facility. The audience applauded the young artist most heartily, whose execution in every respect was indeed remarkable.—Huy, Gazette of Huy, 1895. (Translation.)

### CHICAGO ORCHESTRA CONCERTS.

His talent is undeniably great. There is an earnestness and sincerity in his work extremely gratifying, and a musical sympathy as well. In M. César Thomson he has

had a great master, and a master of whom his playing clearly bears a trace.—Chicago Tribune.

One of the most noted musicians concertizing this season in America.—Chicago Tribune.

Mr. Van Oordt, fragile of build, with a refined, rather strong face, is quiet of manner, modest appearing and seemingly wrapped up in his art. He was greeted with great enthusiasm, and recalled five times after the Brahms concerto.—Chicago Tribune.

That he possesses artistic temperament and a fine talent cannot be questioned. In the ornamental and cadenza work in the allegro he achieved his most pleasing effects, emitting many delightful tones full of those warm singing qualities that are the despair of ordinary violinists.—Times-Herald.

### DAMROSCH'S SUNDAY CONCERTS, CARNEGIE HALL.

Mr. Van Oordt, the Dutch violinist, played a movement of a Vieuxtemps concerto with abundant execution and a nice cantabile.—New York Times.

Jan van Oordt, the young Dutch violinist, played the Vieuxtemps concerto with good technical skill and much



JAN VAN OORDT.

Chicago.

appreciation. He has shown himself a valuable member of the invading army of foreign musicians.—New York Mail and Express.

Mr. Van Oordt displayed considerable technical ability and evidently has a future.—New York Commercial Advertiser.

## MRS. JOHANNA HESS BURR

AND

## MISS EDYTH EVELYN EVANS.

**P**ECULIARLY appropriate and an idea most happy in its inception and design will be recognized the union under this single heading of the popular and notable Chicago accompanist and teacher and the latest product of her absolute genius for imparting musical knowledge, her rising and gifted pupil Miss Edyth Evelyn Evans.

Mrs. Hess Burr is so well known throughout the American musical world that it seems almost a superfluity to speak of what she has been able to do. In the wide circle of vocal instructors of to-day hers is one of the foremost names. This enviable reputation has not been easily obtained. It is the result of work unceasing, of energy never failing, of artistic resources absolutely unbounded. Not in Chicago or in the cities of its immediate vicinity alone is Mrs. Hess Burr known, esteemed and honored. From the East, and even from abroad, have come pupils to a trainer and teacher of whom those who had met her knew no words of praise too profuse, no recommendations over strong.

Known for a number of years as one of the most proficient accompanists in this country, that was the branch of her profession which first made her name prominent. To be able to satisfy the fastidious tastes and the high requirements of Madame Melba, of Mr. Bispham, and in-

deed of all the greatest artists of the day, to be able when accompanying to act as the co-worker, sinking entirely her own identity in the desire to do the artist justice—this is the great gift that has brought Mrs. Hess Burr into such prominence and into such constant request.

The points which made the great accompanist accentuated and furthered, in one place toned down, in another strengthened, were the foundation of the powers which, used as Mrs. Hess Burr so well knows how, have made her to-day one of the best known and among the most highly considered of Chicago's vocal instructors. A large number of those prominent in the city's musical circles, whose reputations are already established on a firm footing, or who are now winning reputation, owe their successful training to her painstaking and most earnest work. Her school in Chicago is one of the best known in the West, and the pronounced success attained led her a couple of years ago to found a branch school in Milwaukee, which has also in every sense of the word proven itself a success and well worthy of Mrs. Hess Burr's reputation.

In speaking of this admirable woman, in whom the true artistic instinct is a second nature, a visit to the charming studio on the ninth floor of the Steinway Hall gives striking testimonial to the estimation in which she is held by those whose names are written in the largest type on the firmament of music.

Tasteful little gifts, daintily inscribed photographs from the leading artists of the time, all speak in no uncertain terms of good service given. Amid these memorials, which necessarily must arouse the artist's truest pride, special attention will be directed to the splendid tribute paid her by Theodore Thomas. His gift of a portrait is inscribed: "To one of those rare persons who not only do good work but always their best." These words of Chicago's great director are indeed the secret of Mrs. Hess Burr's success.

To each and every one of her pupils the best work in her power has been given; their interests have been at all times near to her heart; their good has been studied far more than her own. The furtherance of art, and more particularly such branches as she has made her own, has at all times been her greatest aim, and neither her labor nor her purse has ever been found lacking where the cause was deserving.

Mention has been made of many of her pupils now before the public who have won for themselves as well as for their teacher much of praise and renown. In this connection as especially deserving of a good word, though she is not as yet so well known as some of Mrs. Hess Burr's other pupils, place must be given to Miss Edyth Evelyn Evans.

This lady made her début only a few weeks since, on October 18, at Steinway Hall, in "The Persian Garden," with Miss Jenny Osborn, soprano; Evan Williams, tenor, and Charles Clark, bass. Miss Evans displayed a richness of voice and a power of expression in her singing that made her at once recognized as among the most promising of Chicago's contraltos.

By Mrs. Hess Burr solely and entirely has her career of promise been made a possibility. Miss Evans sang before her three years ago, and the quick artistic perception recognized at once not only her talent, but of what she might be made capable if properly handled.

Thorough study and strict vocal training with Mrs. Hess Burr, and the apt pupil availed herself richly of the opportunity offered. Within six months Mrs. Hess Burr was able to procure for her a position in the La Salle Avenue Baptist Church. Later better positions offered, and after a short while at the Forty-first Street Presbyterian Church. Miss Evans took a soloist position at the Highland Park Church, and at the present time holds a \$1,000 a year position at the Kenwood Evangelical Church, with Mrs. Clark Wilson as the soprano.

During the last twelve months Miss Evans has done a great deal of recital work in Chicago, and more particularly in Milwaukee. In the latter city her receptions have been most enthusiastic, and she is at all times assured of the heartiest appreciation. Chicago is deeply indebted to Mrs. Hess Burr for the introduction of this gifted contralto, who, if all present presage is not at fault, will take a foremost place among the singers of this great city.

## FRANK KING CLARK.

**T**HE man who has the courage to refuse a lucrative offer from the Bostonians must know himself possessed of qualifications of higher order than those required in light opera.

When Frank King Clark was given the opportunity early in the season to replace Eugene Cowles with the Bostonians and firmly negated the proposition, he scored a distinct success against the many allurements and enticing temptations which attended such an engagement. Mr. Clark aims at the greatest in music, oratorio and Wagner being among his ambitions.

In the first he has already made his mark, as his singing with the Apollos at Omaha was attended with remarkable





JOHANNA HESS BURR.

Chicago.

results. It is said that Mr. Clark captured his audience and charmed the club by his remarkably good interpretation of Elijah and in "The Messiah" and also in the "Swan and Skylark," in each of which works his magnificent basso was heard to great advantage, and he was most enthusiastically received.

Frank King Clark's first appearance was made a little less than two years ago, but in this very short period he has become a leading singer of the West. His singing as well as his voice is exceptional, and his engagements have quickly multiplied until this season finds him among the busiest artists with especially good dates booked. He is engaged for no less than five performances of "The Messiah," to be given in different cities, commencing with the principal choral event in Chicago, when he sings in "The Messiah" with the Apollo Club. The St. Louis Choral Symphony Society has engaged Mr. Clark, and he will be heard in Milwaukee, St. Paul, Louisville, and has also a number of the largest club engagements in Chicago quite early in the year.

Mr. Clark holds a prominent church position, and is regarded as one of the coming artists who cannot but command attention by reason of his superior work. Possessing every requisite for success, of striking presence, personality and tremendous talent, with a sympathetic voice of unusual quality and compass, at the age of twenty-seven, Frank King Clark finds himself on the high road to fame.

#### EVA EMMET WYCOFF.

WHEN a soprano unusually gifted vocally is at the same time of commanding figure and handsome withal, the musical world is at her feet. Eva Emmet Wycoff most admirably instances this dictum, and the increasing number of her engagements at concerts and for the illustration of Wagner lectures bears the strongest testimony to her success. To a great extent she is musically a production of Chicago. For two years she studied with L. A. Phelps, and on this foundation continued her work in Paris with Madame de la Grange.

Striving still further after the most excellent in her art she later continued to "coach" with W. N. Burritt, to whom she ascribes in large part the success with which her efforts have been met. For oratorio work she is, so far as the standard works are concerned, thoroughly prepared. She has filled engagements in "The Messiah," "Judas Macabeus," "Joan of Arc," "Coriolan," &c.

To her song recitals the critics as well as the public

have offered praise unstinted, and in various cities where she has appeared return engagements have followed. In club and drawing rooms she has had the larger experience, and in Wagner, illustrating, her large, dramatic voice has been utilized to excellent purpose in the cry of the Valkyries and Isolde's songs from "Tristan and Isolde."

In the last named she is now under re-engagement, the best possible testimonial to the excellence of her trying, difficult and most responsible work. Having now thoroughly established herself her musical success is beyond all doubt.

#### MINNIE FISH-GRIFFIN.

MINNIE FISH-GRIFFIN, one of Chicago's most artistic sopranos, has acquired a reputation, not alone in her own city, but in foreign lands as well. While studying in Germany she appeared in oratorio and concert

in many of the large cities, and before leaving Berlin gave a concert at the Singakademie under the direction of Hermann Wolff, at which she had the honor of the assistance of the court pianist Heinrich Barth. Berlin critics—Gustav Engel, Heinrich Ehrlich, Otto Lessmann and others—spoke in highest terms of her work.

In America she has appeared frequently with the Chicago Orchestra, invariably winning added laurels, and her work in connection with the Apollo Club, of Chicago, and other prominent organizations has placed her in the foremost rank of oratorio singers.

Mrs. Griffin has an unusually large repertory of oratorios, concert arias and songs, in German, French, Italian and English. Her concert numbers are invariably given from memory, which adds a pleasing spontaneity and naturalness to her singing.

The following press notices further attest the reputation of this popular singer:

In the concert given in the Singakademie last evening by Minnie Fish-Griffin, assisted by Herr Prof. Heinrich Barth, we learned to know a singer whose voice not only shows rare cultivation and fine musical training, but possesses the true quality which nature alone can bestow.—Gustav Engel, in the Vossische Zeitung, Berlin, Germany.

A thoroughly refined, chaste and elevating interpretation of Haydn's "With Verdure Clad," by Mrs. Minnie Fish-Griffin, also contributed a generous share to the unusually high standard of the concert.—Boston Home Journal.

It is no exaggeration to say that hers was the finest voice heard in Montgomery this season. Patti once said to some young singer, "Your voice is like rich, brocaded velvet," and this, in all sincerity, might be said of Mrs. Griffin. Her voice is a soprano of remarkable range, round, full, sweet, in short, simply grand.—Montgomery (Ala.) Journal.

Mrs. Griffin was heard in a number of selections, operatic as well as lyrical, chief among them being the prayer scene from Weber's "Freischütz," which was sung very effectively, warmth and feeling being among the characteristics noted.—Milwaukee Herald.

The vocal numbers were given by Mrs. Minnie Fish-Griffin. Although suffering from a severe cold, Mrs. Griffin sang delightfully. She has a very attractive face and a charming manner, and while singing is singularly pleasant and fascinating. Her tones are full and sweet and very sympathetic. All of her songs were given with unusual artistic finish and intelligence. She was warmly applauded, and responded with two encores. Probably the most satisfactory numbers, if one may express a choice in the matter of selection, were her German songs. Her articulation is perfect, and a correct enunciation, so rare among singers who undertake to sing in a language foreign to their native tongue, was simply charming.—Evanston (Ill.) Index.

World's Columbian Exposition.—Mrs. Minnie Fish-Griffin was the vocalist, and confirmed the excellent impression made by her when heard in the same selections last winter in the Auditorium.—Chicago Tribune.

Mrs. Griffin is gifted with an unusually pure soprano voice, which she uses with great artistic taste. It is seldom one hears such a finished singer.—Chicago Journal.

Mrs. Griffin is as fine a trained vocalist as has been heard here in months. Her quality of tone is a pure soprano, her phrasing excellent and her enunciation so distinct as to render every word easily understood in the remotest part of the hall. Mrs. Griffin completely captured her listeners, and everyone who heard her yesterday would be delighted to hear her again.—Louisville (Ky.) Courier-Journal.

#### CLARA MURRAY.

"WITH facile grace art touches every soul," and Clara Murray, Chicago's accomplished harpist, and a woman beautiful in face and form, as lovely in disposition, has but to be heard and seen to capture any audience. Graceful as the instrument she plays, this gifted lady has made the harp her own, and in this city reigns pre-eminent as its queen.

Whether as teacher or soloist, in the last named her reputation being bounded only by the continent, she stands unquestionably the highest.

An accomplished musician, with her the art has been seemingly inborn, for as a child of seven she began to study the piano and two years afterward had added the harp, continuing the study of both instruments until she graduated. Then vocal music also was taken up and among her teachers was the half brother of Patti, Signor Barili. It was the harp, however, that most appealed to her ambitions and taste, and when twenty years of age she became a pupil of the celebrated Englishman John Chesh-



EDYTH EVELYN EVANS.

Chicago.



FRANK KING CLARK.

Chicago.

ire, by whom she was fitted for concert as well as for teaching purposes.

Later she made a close study of the work and methods of other teachers, and it was consequently no surprise that success in her profession was as pronounced as immediate. Many of her pupils have established themselves on the concert platform and many more are fitting themselves under her able charge. As a soloist Mrs. Murray has appeared in most of the principal cities of the United States, her playing in all rousing the greatest enthusiasm and obtaining for her from the press the direct statement

that Mrs. Murray is the greatest woman harpist of the day. It must indeed be readily admitted that her command of the instrument is admirably perfect, while in her pedaling the smoothness cannot but win notice.

With extraordinary technic, perfect tone production and most finished phrasing she is in her work a delight to artists as well as to the public. What she has been able to accomplish with this most difficult of instruments has gone far toward repopularizing the harp on our programs, and when Clara Murray plays one understands the beautiful work of which it is capable.

## LUCILLE STEVENSON.

A YOUNG singer, gifted with a voice of beautiful quality—a true soprano, whose tone production is excellent and who sings with both taste and expression, is the young concert artist Lucille Stevenson.

It was three years ago that she decided upon Chicago as a field for her work, and in that short time her success has been remarkable. A few months after her arrival in Chicago she was given the appointment as soloist of the New England Congregational Church, a year later accepting a similar position at the Forty-first street Congregational Church.

Another twelve months found her at the Hyde Park Presbyterian Church, where after a short while the offer was made her of the soprano work at the Plymouth Congregational Church, thus holding one following the other some of the most important church positions in this city.

The reputation she has won is by no means local, the excellence of her work having secured her engagement by the leading musical institutions of Chicago and brought her into request in other cities. Her vocalization is intelligent and satisfying, her purity of tone and the sympathetic and dramatic quality of her voice, together with its evident splendid cultivation, assuring her as a favorite with her audiences wherever they may be.

Oratorio, however, is probably Miss Stevenson's strongest accomplishment, and the work to which her special gifts have best suited her, for in addition to her exceptional voice she possesses in the highest degree musical interpretation and feeling. Already a factor in the city's musical life, the promise of the work Miss Stevenson has already accomplished presages a foremost place among the artists of the West.

At present she is soprano at the famous Second Presbyterian Church, a position which has always been filled by the leading Chicago sopranos.

## W. W. LEFFINGWELL.

AMONG our American violinists, says the *Illustrated American*, who have attained a high degree of proficiency and recognition, W. W. Leffingwell occupies a somewhat unique position. Mr. Leffingwell is thoroughly an American, being a direct descendant of the old Connecticut family of that name who were prominent in the early history of New England.

The subject of our sketch is a native of Ohio, and his education was obtained largely in this country, although



EVA EMMET WYCOFF.

Chicago.

he has had the broadening influence of European study and travel, having pursued his studies in violin playing under Amberg, of the Royal Conservatory, at Copenhagen, and other celebrated masters, notably Bernhard Listemann, S. E. Jacobsohn, and Sol Marcossou, under whose guidance he studied the principles of the celebrated Joachim School of Berlin.

During his stay in Copenhagen Mr. Leffingwell was taken in charge by Gade, the great composer (at that time director of the Royal Conservatory), who took a lively interest in his welfare, and predicted for him a brilliant future.

After returning to America, Mr. Leffingwell entered Dana's Musical Institute, at Warren, Ohio, for a full theoretical course, on the completion of which he was granted a diploma of the highest honors, and was offered the violin professorship in that institution, which position he held for ten years with marked success. During this time he has been not only a successful teacher, but also a diligent student as well, spending a portion of each year with some one of the great masters, thus keeping in touch with the advancement of his art.

Mr. Leffingwell had full charge of the orchestra and conducted the commencement concert which is said to have



# THE MUSICAL COURIER.



MINNIE FISH-GRIFFIN.

Chicago.

been the finest ever given at Dana's Musical Institute. Mr. Leffingwell also had a string quartet for five years, and which only disbanded when he decided to go to Chicago. His success in teaching has been much remarked, pupils coming from distant cities to study with him. At present Youngstown, Ohio, sends one, and there is also one from Indianapolis.

Mr. Leffingwell was the first violinist to pass successfully the demonstrative examination before the American College of Musicians, which he did in 1888 at the University of New York, receiving a certificate of high percentage. He also passed the examination before the expert jury at Chicago during the World's Fair, appeared at the Exposition concerts, and in addition to the regular diploma of the expert jury he was also granted the regular exposition medal and diploma.

Mr. Leffingwell has already proven that he is a violinist with something to teach and knows how to teach it. He has also been very successful with the public as a soloist, and has many engagements for the coming season, the first of which was in Kimball Hall the evening of October 27, a notice of which has already appeared in THE MUSICAL COURIER.

An extensive program had been prepared, and it was

played in a musicianly manner, which won instant approval, and recognition, and which was as follows:

Violin and piano, Sonata, op. 13.....Rubinstein  
First movement. Moderato con moto.

Violin—  
Cavatine .....Bohm  
Morgangesang, op. 9, No. 1.....Foote  
Menuetto Serioso, op. 9, No. 2.....Foote  
Violin, Souvenir de Moscow.....Wieniawski  
Violin—  
Air (G string).....Bach  
To the Spring.....Grieg  
Violin, Airs Hongrois.....Ernst  
Violin and piano, Sonata, op. 13.....Rubinstein  
Finale. Adagio—Moderato.

## MRS. FLORENCE FRENCH.

REPRESENTATIVE OF THE MUSICAL COURIER IN THE CENTRAL WEST—OFFICE, CHICAGO.

In a recent reminiscence of herself Mrs. Florence French, whose portrait we publish herewith, says: "Whether I was raised on Mendelssohn, nourished on Chopin and strengthened on Liszt is as conjectural on my part as it is on others, but from my earliest years I have been with musical people, and in music I have found my pleasantest hours." Little did Mrs. French dream that this sentence would find its way into public print, but here it is, and it gives evidence of the strength of her attachment to the art.

Mrs. French was a prodigy, for at six years of age she



W. W. LEFFINGWELL.

Chicago.

work on a broad and comprehensive platform, and she seeks to adhere to the highest standards of the critical function. She has succeeded, through THE MUSICAL COURIER, in creating an entirely new array of interested readers among people by the thousands who, before her advent, were merely viewing the subject perfunctorily. She has made interest on principle.

Understanding thoroughly the elevated theories on which this paper has been created and is conducted, theories that must have appealed to the very best elements of the national community (for otherwise the paper could not have lived nor could it ever have produced such editions as these), Mrs. French has assimilated them thoroughly, and, on the strength of a quick perception and a broad survey of surrounding and impinging conditions, she has made of herself a power in music in the West.

Necessarily a woman of her intelligence and such qualities as are usually found with artistic natures soon acquires an extensive circle of friends, and the result in this case is that our Chicago representative is probably the widest known musical personality of the Central West. Her work for this paper speaks continuously, and, at times, most emphatically for itself, and the future will illustrate the confidence that has been reposed in her by those with whom she has linked her fortunes.



LUCILLE STEVENSON.

Chicago.

played the piano with amazing dexterity; at twelve a muchly coveted scholarship was won by her; and at fifteen she played in concerts. All this was on the piano, the instrument which she has since been cultivating with unending assiduity, notwithstanding her incessant and unyielding duties on this paper. Further on in the same letter to an old friend Mrs. French writes confidentially toned: "I had the best possible tuition and numerous chances of coming out as a solo pianist, and had I possessed as much patience and application as I know I have musical feeling. I might even now be affording other music critics as well as those on THE MUSICAL COURIER an opportunity to damn occasionally, to excuse continuously, but all the time to bestow gratuitous instruction. Now I can do that for others, and, like the Scriptural lady, feel somehow that in mine I have chosen the better part."

Mrs. French joined the staff of this paper some years ago, the exact number of years not being necessary for enumeration, for reason no gallant can gainsay. Her first work was limited to Chicago proper—a field said to be unlimited by rival or jealous municipalities. Soon, however, it became apparent that even that broad and elastic space was not too expansive for her, and Mrs. French assumed the general control of the Central Western section, throughout which she has achieved noteworthy journalistic triumphs, for she is much interested in the journalistic of music, as we may call them, as in the aesthetics of the good old art. In her work Mrs. French, who is as capable to form and to elaborate and express a critical opinion as any one in the West, strives to do justice to the institution as well as to the individual; to the performance as well as the performer; to the letter as well as the spirit of the performance. That is to say, she bases her critical



CLARA MURRAY.

Chicago.



FLORENCE FRENCH.

Chicago.

# St. Louis.

## ALFRED G. ROBYN.

WHEREVER music has become of sufficient power to sway the artistic life of the community, be the city large or small, there is usually some one man or woman who stands out pre-eminent as the representative of its well-being and advancement.

This position, so far as St. Louis is concerned, belongs unquestionably to Alfred G. Robyn, whose musical versatility is so pronounced that it is difficult to discern in which he has won the highest honors or the biggest reputation, whether as pianist or organist, the composer of masses and operas or the producer of tasteful and melodious songs. Considering his comparative youth (he was born in 1860), the amount of work he has done is simply marvelous, and well worthy has he proven himself in every regard of the rich popularity he enjoys in the city in which he was born and educated, and to the honor of which he has been able to do so much.

The advantages of his childhood were great, for to his father, the celebrated William Robyn, the country west of Pittsburg owes the organization of its first orchestra, and St. Louis audiences their first glimpse into the beauties of the symphonic orchestral works. All that thorough musicianship and the most capable musical training could impart, were enjoyed by the gifted son Alfred, the father in his superintendence of his son's musical education being ably assisted by the kindly encouragement, sympathy and devotion of his talented wife.

Little wonder then that, reared in such an atmosphere of education art and music, Alfred the child became imbued even thus early with the highest and loftiest ideals.

It was at the early age of nine that his first public appearance was made at a soirée given by the Philharmonic Society, and the work chosen was Mozart's concerto in A major. The genius of the child pianist was at once recognized and St. Louis made of its marvelous boy a musical idol. A year later he was given charge, taking the place of his father, of the organ at St. John's Church, which at that time possessed the finest choir in the city. So small was the new organist that it became necessary to raise the pedals of the organ, but that difficulty overcome he played in a manner to astonish the congregation.

Seldom is it that the master of the organ shines equally at the piano, but in Alfred Robyn was the exception that proved the rule. A student and a hard worker always, intensely devoted to his art, in no way blind to the necessities of his ambition, he strove unceasingly after the highest. When sixteen years of age Emma Abbott heard him play, and immediately engaged him as solo pianist for her concert tour.

The company was a strong one and consisted of the renowned artists, Signor Brignoli, Signor Ferranti, W. H. Stanley, and the celebrated cornetist, Matthew Arbuckle, in addition to Robyn as pianist and Emma Abbott, prima donna. The tour, which began in October and lasted until May, was phenomenally successful, and the young pianist—who was familiarly called "Freddie"—endeared himself to all, and at the close of the season was the recipient of a very fine watch, engraved with the names of the donors. During the next few years his recital engagements, both for organ and piano, were numerous, but his great attachment to his native city led him at last to take up teaching there, and to refuse a great many tempting offers for his services elsewhere. Here once more his peculiar power of taking front rank in whatever he undertook asserted itself, and quickly he became not only the most popular teacher of St. Louis, but also with such an established reputation throughout the West and South that all his available time was quickly filled.

It is probable that in the United States there is no one teacher who has been more successful in bringing out so many fine musicians and performers, while the magic of the words "pupil of Alfred G. Robyn" has inspired many a seminary president to the engagement for the musical department of his school of one whose good fortune it has been to have studied under Robyn.

The position of Mr. Robyn as an organist is no matter of conjecture. He has the entire charge of the choir of Temple Israel, playing there on all holidays as well as at the Saturday and Sunday services, and for his work being paid possibly the highest salary ever received by an organ-

ist West of the Mississippi River. As a conductor a musical critic once observed that his magnetic, powerful personality made him second to none. As composer he has been most prolific, his published works numbering some 300. In the domain of classic music his piano concerto in C minor, a quintet, dedicated to Heinrich Hofmann; four string quartets, a mass and several orchestral suites demand attention.

Of his operas, "Manette" and "Jacinta" scored veritable triumphs, the last named being chosen for the dedication of the Castle Square Theatre in Boston, and being afterward played in New York, Philadelphia and throughout the country. He has written a dozen operettas, the most popular of which are "Beans and Buttons," "Bric-a-Brac," "Soldier in Petticoats," "Court Martial" and the "Enchanted Fiddle." Of his songs extraordinary success has been achieved with "Answer," "You," "Manzanilla," "It Was a Dream" and "Fulfilled."

Among the best composers of America he takes a high place. His compositions are strong and graceful, redolent of severe scholarship, united to natural musical instinct, and there is nothing he has written but is full of melody and rich in fancy.

The personality of Alfred Robyn is a most interesting one, and with his bright disposition and congenial manner make his position as society favorite and leader in the social life of St. Louis easy to understand. His attainments are not confined to music; he is an omnivorous reader, a lecturer of great charm, the possessor of one of the finest musical libraries in the country, a splendid conversationalist, a traveler and a yearly visitor to London, Paris and Berlin, speaking fluently three languages.

Refined in his nature, gentle and kindly in his manner, eager to assist his less fortunate brother musicians, still a bachelor, a good son and an ideal friend, Alfred G. Robyn is well fitted to hold the foremost place in any assembly to which by his talents he is so eminently entitled, and if we look back upon Alfred Robyn's career, and could take the chief incidents of his life we should find that it would appear much like this:

(1) At nine years of age he played the piano concerto in A major (Mozart) with orchestral accompaniment.

(2) At eleven was given first engagement as organist, since which time he has never been without a church position.

(3) At thirteen published first compositions, five songs and a menuet and gavotte for piano.

(4) At fifteen debut as violinist in Rode's A minor Concerto. Composed four trios for piano, violin and cello, and numerous songs.

(5) At seventeen pianist Emma Abbott Concert Company in a grand season of forty-three concerts.

(6) From eighteen to twenty played in numerous concerts throughout the United States. He also wrote:

Piano quartet, op. 21.  
Four characteristic pieces, op. 37, dedicated to Dr. Maas.  
Four impromptus, op. 38, dedicated to Sherwood.

Aubade, op. 39.  
Menuet, op. 41.

Produced "Manette," opera comique, in three acts, which ran three weeks in St. Louis; afterward produced professionally by Thompson Opera Company throughout the country.

At twenty-one completed "Merlin," three-act comic opera.

Also operettas, "Beans and Buttons," "Soldier in Petticoats," "Slim Legacy," "Court Martial," "Stray King" and over thirty songs and numerous church anthems.

He organized and still conducts the Apollo Club, eighty male voices. Mr. Robyn's most popular songs are: "You," "Answer," "Thine," "Constant," two sketch books of seven songs each, "It Was a Dream," Browning song, &c.; three Mexican dances, "Manzanilla," "Paquita" and "Estancita."

Since his twenty-first birthday Mr. Robyn has played not less than fifty organ recitals and piano recitals each year, and has written "Jacinta," a Mexican comic opera in two acts, successfully produced by the Whitney Opera Company, with Louis Beaudet and Perugini in the cast; the same after its New York run dedicated the Castle Square Theatre, Boston. He has since written "The Buccaneer's Bride," a romantic opera of three acts; also operettas "Tit for Tat," "Bric-a-Brac," "The Enchanted Fiddle" and "Tis An Ill Wind"; also four string quartets, and one mass in C minor.

## NELLIE ALLEN-PARCELL.

MRS. NELLIE ALLEN-PARCELL, the gifted pianist, who forms the subject of this sketch, although quite young, has tasted of the "sweets of success" and has, in a remarkable degree, carried out the promise she early gave of being one of those set apart from others by her wonderful talent as a musician. Her success, based upon unusual talent, is due to her untiring devotion to her art, and, even when surrounded by adverse circumstances, she has passed steadily on and with energy and perseverance made a record that few of her years ever reach. When only a child she easily surpassed her teachers in her native town, Jerseyville, Ill., and was placed under the guiding care of Prof. M. I. Epstein, of the Beethoven Conservatory, St. Louis, where she acquired the great dash and brilliancy that mark her playing.

Aspiring for higher honors, after a year's work in concert playing, she left St. Louis for Europe, and entered the Leipsic Conservatory. Under the hand of Prof. Zwintscher, she emerged with fresh enthusiasm for her work and again devoted herself to her art, with such success, that a year's work gave her the opportunity of still further European study. She now returns from Berlin, where she had the best masters the city boasts of, and announces her readiness to enter upon concert work, feeling sure that she is entitled to a first place on the list of American artists—now, with the assurance that technical knowledge gives, she feels sure of pleasing even a critical public.

Mrs. Parcell's home is in St. Louis, Mo., where she is well known in musical circles, and is a member of the Tuesday Musicales, and St. Louis Musical Club.

### WHAT THE PRESS SAYS.

Miss Nellie Allen is full of talent and possesses a wonderful degree of musicianly magnetism which is a sure sign of great talent.—St. Louis Republic.

### MISS JESSIE FOSTER CONCERT AT CONSERVATORY HALL.

The pianist, Miss Nellie Allen, showed remarkable execution and technic. She has talent which is certain to make her a concert player who will attract attention in the musical world. Her selections were a Tarantella from Sternberg, Liszt's familiar Hongroise No. 12 and a Polonaise by Epstein; the two last received enthusiastic encores.—Jacksonville Journal.

Miss Allen played in a most effective manner Liszt's Rhapsodie Hongroise. Her interpretation was splendid and took the audience by storm. \* \* \*

When only quite young Miss Allen gave promise of a phenomenal genius as a pianist, which has been fully realized the past year in her concert work. With a perseverance and indomitable will rarely seen in one so young, she has never faltered in the hard and laborious work so necessary to the achievement of any great success, and now has her reward.—St. Charles Banner.

The surprise of the evening was the playing of Nellie Allen, and was indeed a revelation to her many friends. We doubt if anywhere her equal can be found in the matter of rapid and correct execution. She already has a complete mastery of the piano. Her playing was greatly enjoyed and encored.—Jersey County Democrat.

The feature of the evening was Mrs. Nellie Allen-Parcell's playing. Never have we heard such playing and witnessed such rapidity in handling the keyboard of a piano. Mrs. Parcell will soon leave for a second course of study in Europe, and we have no doubt upon her return will be counted one of the greatest concert pianists of this country.—Hardin Herald.

One of the surprises of the musical season came last Thursday afternoon at the Euterpe recital in the piano playing of Mrs. Nellie Allen-Parcell, of St. Louis. Euterpe audiences are probably the most severely critical of any in Kansas City, but Mrs. Parcell captured the entire gathering, the ultra-radicals included. She gave a Bach solfeggetto, Rubinstein's barcarolle and a March Hongroise, by Liszt. This triple number offered quite pleasing variety, but the breadth of the pianist's style easily compassed each phrase, and even more, since there was exquisitely combined with a splendidly fluent and delicate technic a musical spirit that swept the listener where the pianist willed. Some of the best judges of piano music in this city have been nonplussed to name the piece which was the best, for all





ALFRED G. ROBYN.

ST. LOUIS

## THE MUSICAL COURIER.



NELLIE ALLEN-PARCELL.  
St. Louis.

were of superior worth. Mrs. Parcell was forced to break one of the club rules and give an encore.—Kansas City Journal.

On account of space we did not give as complete a write up last week of the piano recital given in this city by Mrs. Nellie Allen-Parcell as she deserved. This was the second appearance of this lady in our city, and a large and enthusiastic audience was out to hear her. For the past year Mrs. Parcell has been a pupil under some of the finest teachers in the conservatory at Leipsic, Germany, and the manner in which she played last Tuesday evening was evidence of the year's hard work. Her interpretation of the composers from whom she played was very fine. From the first to the last piece played by Mrs. Parcell the encores were such as to always bring her back.—Clarksville Sentinel.

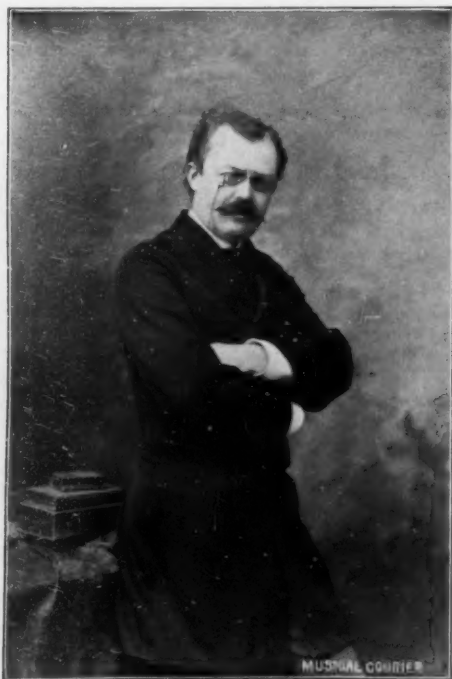
Mrs. Nellie Allen-Parcell sailed last Wednesday for Europe, where she will study the piano for a period of several years. Mrs. Parcell is a member of the St. Louis Musical Club, which she joined shortly after taking up her residence in town two years ago. She has been successful in her concert work, playing last season at a number of concerts at home and elsewhere with extremely favorable comment from the critics. Her work while abroad will be entirely for concert preparation. She will study with Barth in Berlin and later in Vienna.—St. Louis Republic.

Mrs. Nellie Allen-Parcell achieved another brilliant success at a grand concert at Carlinville last week. To-day at St. Louis she plays at a musicale given by the Tuesday Evening Club, and on next Sunday will take part in one of the Kunkel popular concerts.—Carlinville Inquirer.

### VICTOR EHRLING.

VICTOR EHRLING, pianist and teacher, was born in Budapest, Hungary, September 14, 1852, but came to America with his parents in 1865.

His studies in music were continued in this country, un-



VICTOR EHRLING.  
St. Louis.

der the tuition of his father, an able musician, until 1871, when he returned to Europe and studied at the Vienna Conservatory, under Professor Dachs. In 1872 he received the first prize in the competitive concert for his playing of Rubinstein's D minor concerto, and in 1873 the first prize for his interpretation of Chopin's B minor sonata. Both of these honors were conferred by the unanimous vote of the judges.

Mr. Ehrling then graduated with the highest honors and received the large medal from "Die Gesellschaft der Musik-Freunde in Wien." His services as a teacher were immediately in demand, and he, not long afterward, became one of the teachers in "Horak's Klavier Schule," the largest school of music in Vienna.

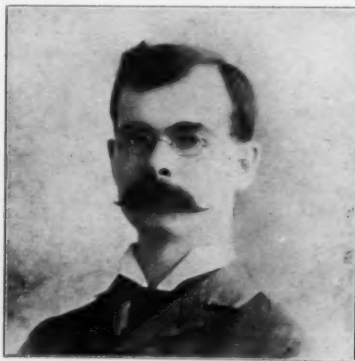
He returned to St. Louis in 1883 and his appearance shortly afterward at one of the concerts of the St. Louis Musical Union gave his friends and the public at large the opportunity of judging how the promise of his earlier years had been kept. From 1885 to 1892 he was the pianist of the Mendelssohn Quintet Club, of St. Louis.

His success as a teacher has been remarkable, and his services are eagerly sought after. In 1894 he established the Victor Ehrling College of Music, and the large patronage testifies as to the merits of the college.

### ERNEST RICHARD KROEGER.

MR. KROEGER was born in St. Louis, Mo., and has resided there the greater part of his life. His entire musical and literary education was received in this country.

His career as a professional musician began in the autumn of 1885, and he has had uninterrupted success ever since as composer, pianist, organist, instructor and lec-



ERNEST KROEGER.  
St. Louis.

turer on musical subjects. As a composer Mr. Kroeger enjoys an international reputation. His compositions are of a high order and may be taken as an index to his character as a musician. He loves his art for its own sake, and never condescends to cheapen it for the sake of gain.

The hand of the skilled composer is at once seen by the admirable regard for form and completeness in all his works, and the inspired musician is revealed by the freshness and originality of his ideas and his spontaneous and virile manner of expression. Mr. Kroeger's works are published by Breitkopf & Härtel, in Germany, and Kunkel Brothers, the John Church Company, William Rohlfing & Sons, A. P. Schmidt, W. E. Ashmall, C. F. Summy and other publishers, in the United States.

His piano compositions are played by such artists as Mme. Bloomfield-Zeisler, William H. Sherwood, Mme. Julie Rive-King, Leopold Godowsky and many others. The Concert Etudes, op. 30, are dedicated to Eugen d'Albert and are played by him.

As a pianist Mr. Kroeger has been constantly before the Western public and in his recitals during the past five years he has played upward of 300 standard compositions from memory. His repertory is one of the most extensive of any pianist before the public and includes all schools of piano composition. Mr. Kroeger's interpretation is broadly intellectual. He is keenly analytical in his playing—especially in his astonishingly clear treatment of polyphony—his technic is brilliant and easy but never displayed at the expense of the poetic and emotional side of his work.

As an organist and choirmaster he has had a long experience and his excellent chorus choir of the Unitarian Church of the Messiah, in St. Louis, achieved a wide reputation for its rendition of standard works. He has been conductor of the Amphion Club, a male chorus, and is now conductor of the Morning Choral Club, a ladies' chorus of sixty voices, whose work is said to be equal to that of any similar organization in the United States. Mr. Kroeger's services as an instructor are in great demand, and besides his private work he has been director of the



GEORGE C. VIEH.  
St. Louis.

College of Music at Forest Park University for twelve years.

He was chairman of the executive committee of the Music Teachers' National Association when it met in St. Louis in 1895, and his work in this capacity was so successful that he was elected president for the year 1895-6. He was recently elected president of the Missouri Music Teachers' Association. His most recent success was at the music congress held at the Omaha Exposition, where he conducted his "Hiawatha" symphonic overture; played his E flat concerto with the Thomas Orchestra and gave a recital of works written by American composers.

### GEORGE CLIFFORD VIEH.

THE interpretative and creative work of George Clifford Vieh, in the judgment of the circle of musical enthusiasts to whom it is best known, mark him as belonging to that class of young men in music from whom it is our pleasure to anticipate thoroughly strong and worthy results. He stands uncompromisingly for the best.

As a boy he received his first instruction at the piano in St. Louis, of which city he is a native. Capable guidance was given him by Miss Lucy Grears, and later by Victor Ehrling, from whom came an inspiration and inclination for the Viennese school.

In 1889 he went to Vienna, entered the conservatory, and for three years carried on his studies under Dachs, Bruckner, Robert and Johann Fuchs, and others. Being graduated with the silver medal, the highest honor granted by the conservatory, he returned to St. Louis in 1892, and has since been professionally engaged here.

Following his first recital, at which as an introductory number he played the Chopin B flat minor Sonata, it was said of him by one competent critic: "Imagination, intelligence, sympathy, power and perseverance mark his discourse. \* \* \* When, therefore, a young man, in whom genius and will are closely allied, comes among us, whose



MILTON B. GRIFFITH.  
St. Louis.



playing shows the pioneer in a new realm of interpretation, the city of his sojourn is to be congratulated."

Whether or not the confidence expressed at that time has found justification in later years may be judged by the fact that last winter he played with the Symphony Orchestra the Brahms Concerto in D minor. As an interpreter of Brahms he appeared again during the same season in the Quintet, op. 34. His musical writing bespeaks the strength, grace and subtlety of the artist.

### MILTON B. GRIFFITH.

MILTON B. GRIFFITH, whose portrait is here given, is one of the leading tenor singers of St. Louis, and is prominently identified with its musical interests. He occupies at present the position of solo tenor at the Lindell Avenue M. E. Church and also has several classes in music at the Y. M. C. A.

His musical career began six years ago at Indianapolis, where he held for two years the position of tenor at Plymouth Church. During this time he pursued his musical studies with Edward Nell and F. X. Arens. Since that time he has held the important position as director of music at the University of Indiana. While there he organized and drilled a glee club which achieved for itself a large reputation, not only in Indiana but in neighboring States, and made several successful concert tours. The next step in Mr. Griffith's career was taken when he accepted the position of musical director of Tarkio College and undertook to place the musical department upon the same high plane in the college occupied by the other branches of educational work. Incidental to this he organized and directed a large chorus and introduced it to the public by means of a musical festival the like of which had never been attempted by any college in the State of Missouri. The fame of this festival reached St. Louis and his services were demanded in the field which he now occupies.

Mr. Griffith's voice is a lyric tenor of unusual power, rich quality and extended compass. His many experiences in various lines of artistic work give to his interpretations a musicianship as rare as it is valuable. His oratorio repertory is extensive, two of his most successful parts being the tenor roles in "The Messiah" and "Creation." As a teacher he is conscientious and painstaking, has a keen perception of tone qualities and exhibits considerable inventive genius in overcoming difficulties. His pupils occupy prominent positions in church choirs and reflect credit upon his instruction. He has recently opened a new studio in the Henneman Building, 3723 Olive street.

Last summer Mr. Griffith spent two months at Macatawa Park, Mich., continuing his studies under the direction of F. X. Arens, of New York, part of the work consisting of the normal course which he completed, and for which he received a teacher's certificate. During this time he gave a vocal recital which has already been favorably noticed in the columns of THE MUSICAL COURIER.

### HOMER MOORE.

HOMER MOORE, the subject of this sketch, is well known as a baritone singer and writer upon musical subjects. He began his musical career as a pupil at the New England Conservatory of Music in Boston, while Dr. Eben Tourjee was still at the head of that institution. His instructors were Harry Wheeler, in voice; George W. Chadwick and Stephen Emery in harmony, counterpoint and composition; Apthorp and Elson in theory and interpretation. He was a frequent performer at the quarterly concerts in Music Hall, and at the end of two years went out into the world to test his powers and acquirements as a teacher and singer, settling in Columbus, Ohio, where he opened a studio and remained for nearly two years.

In 1884 he went to Chicago and in the course of a few months was engaged as soloist and precentor at Prof. David Swing's church, Central Music Hall. This position he held for three years during which time he studied oratorio with William L. Tomlins, and several of the earlier Wagner operas with Prof. Fuchs and Adolph Liesegang. Shortly after the American Opera Company was organized Mr. Moore was engaged as one of its corps of artists and made a number of successful appearances in "Lohengrin" and other operas.

When the company went on the road Mr. Moore returned to Chicago and resumed his work at Prof. Swing's church. In 1890 he went to Europe and after some time spent in traveling, settled in Munich and began the systematic study of the Wagner music dramas, the great object being to prepare himself to lecture upon them and help explain their mysteries and beauties to the American people. A year was spent in this work and resulted in the preparation of two lectures upon the "Nibelungen Ring." Upon returning to America these lectures were given at a number of Chautauqua Assemblies, among them that at Chautauqua, N. Y. Concerning these lectures the following appeared in the *Assembly Herald*:

Homer Moore appeared in the double role of lecturer

and singer at the Amphitheatre Saturday evening, in his novel presentation of Richard Wagner's music dramas. Mr. Moore has made a comprehensive study of the works of this great composer. For this purpose he made a pilgrimage to Munich, the Mecca of the musical world and the centre of Wagner's work and fame. Mr. Moore is not only a soloist of reputation, possessing a rich baritone voice, but also a lecturer of recognized ability. He conceived the unique idea of presenting the "Nibelungen" dramas by his own powers of speech and song, reinforced by stereopticon views of the characters and scenes as the stage represented them under Wagner's own direction. The views show the great German artists as they appear in the roles of gods and goddesses, giants and dwarfs. The scenes are taken from paintings in the palaces in Vienna and Munich, and charmingly present the complete stage with its successively appearing characters, groupings, settings and dramatic climaxes. The view of Wagner represented him at sixty-three years of age, when, in 1876, the laurel wreath of his greatest triumph pressed his brow. King Ludwig II., his royal benefactor, was also shown. Mr. Moore's lucid and entertaining remarks were in explanation of the origin of the story and the development of the plot. His superb singing interpreted the changing motives and revealed the grandeur and beauty of this creation of a master's genius. It was a complete musical analysis of the drama. In the focus of this three-fold interpretation the mysteries of Wagner disappear and the full splendor of his greatness stands revealed.

Of these same "Nibelungen" lectures the *Dispatch*, Pittsburgh, Pa., said:

In Homer Moore's illustrated lectures on Wagner's operas a future has been introduced which will mark an epoch in popular musical education. Mr. Moore is possessed of a powerful baritone voice of large compass. He



HOMER MOORE.  
St. Louis.

sings and speaks with perfect ease, being able to sing six or seven difficult Wagner numbers and speak forty minutes without showing signs of fatigue. His interpretation of the musical selections is the traditional one left by Wagner to his German artists in Bayreuth.

In connection with these musical lectures Mr. Moore introduced a decided novelty in the form of stereopticon views, representing the scenes and characters as they actually appeared upon the stage and also as they have been idealized by a number of the world's greatest painters. The first hundred of these views were made to order for Mr. Moore in Vienna and Munich, from paintings in the royal palaces, and from photographs and portraits of the great artists as they appeared in their various roles. All the singers who took part in the first performance of the "Nibelungen" at Bayreuth, are thus represented. Since returning from Germany, Mr. Moore has added about eighty views to his collection, among which are a number of portraits of the composer and also reproductions of caricatures such as used to be common in the German and French comic papers. Besides the two lectures on the "Nibelungen Ring," another has been prepared, which deals with the life of the composer, and, very briefly, with his other works. The views show, scenes from each of them, and the musical numbers are selected to reveal as plainly as possible the development of the composer's style from the "Flying Dutchman" to "Parsifal."

There is great advantage in the views to those who have but rare opportunities to see the dramas on the stage, in that they satisfy the eye and, by supplementing the explanations and musical numbers, give a fairly complete idea of the nature of the work as a whole.

The growing interest in musical matters on the part of the pupils has caused Mr. Moore to prepare two lectures upon the operas founded on the plays of Shakespeare and

one upon "Faust," as set to music by Schumann, Gounod, Berlioz and Boito. The lecture consists of an exposition of the origin and nature of the plays, their metamorphosis into opera libretti, biographical sketches of the authors and composers and brief analyses of the characters. The musical numbers are selected with the intention of showing the differences of style of the composers and especially, as in "Faust," their individual ways of treating the same dramatic situation. The views are mostly made from paintings by great artists, who have given the best efforts of their genius to depicting the most important scenes conceived by the poets, Shakespeare and Goethe. Among the composers whose music is represented in the Shakespeare lectures are Rossini, Verdi, Saint-Saëns, Thomas, Vogler, Gounod, Zingarelli, Nicolai and Halévy. The plays of Shakespeare are "Othello," "Henry VIII.," "Merry Wives of Windsor," "Tempest," "Hamlet" and "Romeo and Juliet."

Mr. Moore has filled many important positions as a concert singer, having sung with the New York Oratorio Society, under the direction of Walter Damrosch, the Chicago Apollo Club and Wm. L. Tomlins, the Chicago Orchestra and Theodore Thomas, the Metropolitan Orchestra and Mr. Seidl, &c. As a part of the Columbian celebration held in New York in October, 1892, a musical allegory entitled "Columbus," composed by S. G. Pratt, was produced at Carnegie Hall. Mr. Moore was assigned the part of Columbus. Concerning this role and its performance, the *New York World* wrote as follows: "The cardinal solo of Columbus has been intrusted to Homer Moore, baritone, who has not been long back in this country from severe studies abroad. He has become known to the American public by his singing in 'Samson and Delilah' last winter.

"Mr. Moore's part in 'The Triumph of Columbus' covers a range of two octaves, and owing to the difficulties of the score, is not a little trying. Judging by yesterday's performance, however, those who assist at this musical opening of the Columbian festival to-night will hear a rich-toned, clear and full voice in the part of Columbus.

"In Part V., 'Columbus' Song of Triumph' is one of the most effective numbers, not only in Mr. Moore's part, but in the whole work. The sturdy hopefulness, deep religious feeling, and the strain of dreaminess in the discoverer's nature, are well brought out in this long passage, which ends with a sustained high G well held by Mr. Moore."

Concerning Mr. Moore's singing of the Wagner music, the *Chicago Tribune* expressed the following opinion:

It is a treat to hear these noble works as Mr. Moore is able to sing them, and it is to be hoped that he will continue to make the concert-going public acquainted with their beauties.

Mr. Moore has a fine baritone voice, rich and sympathetic. He uses it in a manner that is truly artistic, shading his singing with a discretion that shows that he feels and understands what he sings, and enunciating his words with a clearness and ease that is more enjoyable since it is so uncommon. Every number he gave showed a deep appreciation of the beauty and meaning of the composition he was rendering, and all were sung in an admirable manner.—*Chicago Journal*.

Mr. Moore appears thoroughly at home on the stage, and possesses all the routine of an accomplished artist, and above all a fine conception of his part. He is a baritone of very large range, has a flexible and well trained voice, and his singing is dramatic in the extreme.—*Cleveland Leader*.

Mr. Moore has a voice of wonderful tone and volume, he sings without the least effort, and from his first appearance was a favorite with the audience, which enthusiastically applauded him.—*Madison (Wis.) Democrat*.

A little over a year ago Mr. Moore was called from Omaha, Neb., to Montreal, Canada, to take part in the annual music festival held by the Philharmonic Society. Of his rendering of the title role in "Arminius" the *Montreal Gazette* wrote as follows:

The Philharmonic this year has been particularly happy in the selection of soloists. The music of Arminius was in capable hands when in the keeping of Homer Moore. His voice and his method, which is dramatic, filled all the demands of the score capitally, and he was warmly applauded for his work. His enunciation is always clear-cut and strong and pleasant to listen to.

Of the same performance the *Witness* said:

Mr. Moore, as Arminius, gave an emotional, dramatic rendering to the part, which made great demands, being heavy and sustained. He has a voice of great resonance and power, and, in the declamatory passages, disclosed a thrilling power and notable sense of the dramatic intensity and sweep of the work.

Last spring the Bureau of Education of the Trans-Mississippi Exposition commissioned Mr. Moore to undertake the organization of a musical congress, and appointed him chairman of an executive committee for that purpose, the members of which he should select. The committee consisted of Louis C. Elson, Dr. Gerrit Smith, William H. Sherwood, Ad. M. Foerster, E. R. Kroeger and John C. Fillmore. On June 30 the National Congress



MARY NORRIS BERRY.  
St. Louis.

of Musicians assembled at Omaha and remained in session for four days, during which time sixteen lectures were delivered and eight recitals and four concerts were given. Mr. Moore received a large measure of the credit for the great artistic success achieved by the congress, and especially for the powerful manner in which it emphasized the value and importance of American music.

On the evening of April 12, Mr. Moore sang at a concert given in St. Louis by the Apollo Club of that city, under the direction of Alfred G. Robyn, and so cordial was his reception that, his work in Omaha being finished, he determined to settle in St. Louis and make it his home. This determination has since been carried out, and already he has attained a high place among the musicians of the metropolis of the Central West. He has opened a studio at 3723 Olive street, which is fitted up with choice rugs from the Orient, pictures of favorite composers, among which are two of his beloved Wagner, and a library of nearly a thousand volumes, not only upon music but also history, philosophy, science and religion. It is almost useless to add that Mr. Moore is a deep student. He says: "We can make money, friends, enemies and all else that we need, but we can't make a second of time."

So he works away, content with only the best in his art that is obtainable.

#### MARY NORRIS BERRY.

MISS BERRY'S career in St. Louis has covered a period of three years only, but by her artistic work she has won for herself an enviable position among the best musicians of the city. Her voice is a rich mezzo-soprano of more than the average power and possessed of a compass of over two octaves. Her charming personality adds materially to the influence which her voice and singing exert over her audiences, and contributes much to the success which invariably attends her public appearances.

She has been a pupil of the celebrated Lankow, but has also studied in Europe and availed herself of the advantages of an extended tour of the entire Continent, visiting the principal musical centres, including Bayreuth. While abroad Miss Berry sang for a number of prominent musicians and received many pleasing compliments for her voice and intelligent use of it. Among those who predicted a brilliant future for her was Herr Kniese of Bayreuth, who advised her to prepare for grand opera.

Since Miss Berry's return to America she has devoted herself to concert work and teaching. At present she is

the soprano of the First Presbyterian Church, and has charge of the vocal department of Strassberger's Conservatory and also at the Forest Park University. Her spare time is devoted to private teaching, and among her pupils are a number of unusually promising voices.

#### PRESS OPINIONS.

Miss Berry's voice is of a beautiful, mellow quality, combined with remarkable carrying power. She has the artistic temperament, and sings with intelligence.—St. Louis Mirror.

Miss Berry's success has been out of the ordinary. Endowed by nature with a voice of more than usual power and sweetness she has achieved a reputation as a singer of rare merit.—Kansas City Journal.

Miss Berry sang delightfully several mezzo-soprano selections. This charming young singer, whose artistic and personal popularity is rapidly extending, will appear soon at the Athletic Club in Alfred Robyn's operetta "Bric-a-brac."—Chicago Musical Critic.

A program consisting of vocal numbers only was given yesterday with great success at the above school of music by the pupils in the vocal department—which is under the able direction of the well-known vocal teacher, Miss Mary Norris Berry. Miss Berry is a well cultivated and earnest teacher, and strives to give her many pupils thorough grounding in the noble art of song. Several renderings were truly remarkable, and exhibited great progress on the part of the pupils.—St. Louis Westliche Post.

#### CHARLES HUMPHREY.

CHARLES HUMPHREY took up his abode in St. Louis as a mere youth. From the first he attracted attention by his fresh tenor voice and his general musical proficiency. Availing himself of the best opportunities for his artistic development offered in St. Louis, he very soon made his way not only into the best musical circles but also into the most prominent church positions. His singing of the tenor part in "The Messiah" established his reputation as an interpreter of the highest form. From that time on Mr. Humphrey forsook the ranks of the amateurs and was henceforth recognized as one of the most promising artists, both as to voice and natural talent, St. Louis had ever had reason to boast of.

Appreciating that it would be well-nigh impossible for him to realize his high aspirations in his present surroundings, Mr. Humphrey abandoned his lucrative positions in St. Louis and, going to Italy, placed himself for a year



CHARLES HUMPHREY.  
St. Louis.





JAMES J. ROHAN  
St. Louis.

under the tuition of Signor Vannini, in Florence. Having by intelligent and serious study under this master ascertained the reasons and principles underlying the proper use of the voice Mr. Humphrey went to Paris, where he spent a season with M. Jacques Bouhy. Incidentally he sang at many private musicals. At the end of this winter the young tenor's popularity had grown to such an extent that he was in a position to make his public début in the Salle de la rue d'Athènes on March 31, 1896. The success of the venture was pronounced. The substantial form in which the artistic appreciation of the young American found expression, on the part of the "monde artistique Parisien" and the American colony in Paris, is a lasting source of gratification to him.

After visiting Berlin and London Mr. Humphrey returned to America. For the last two seasons he has occupied a unique position as teacher, church and concert singer, being the most sought after artist in our midst.

Mr. Humphrey's voice is a lyric tenor of exquisite timbre. Being a man of fine temperament, of musical and general cultivation, all schools and individualities find in him a sympathetic interpreter. His voice becomes the vibrant instrument of the thought and feeling of the composer. It is only a question of a little time for his recognition as a lyric tenor of the first rank to transcend the confines of our city and to become national.

The following are some of the opinions about Mr. Humphrey on the part of the press:

#### RECITAL IN PARIS.

M. Ch. Humphrey dut, avec Mlle. Sargent bisser le duo de Mireille, et dans des romances de Schumann, de Tosti, de Rubinstein l'aisance de la voix, la sûreté du style, la délicatesse du sentiment lui valurent d'unanimes applaudissements.—Journal des Artistes, March 31, 1896.

Très grand succès lundi à la salle de la rue d'Athènes pour le concert donné par M. Humphrey, jeune tenor américain dont on a écouté avec plaisir la voix sympathétique et bien timbrée.—La Rive Gauche, March 31, 1896.

#### RECITAL IN ST. LOUIS.

Mr. Humphrey not only held the attention of a musically inclined, cultured audience to the end, but increased its interest with every number. Only an artist who feels sure of his art could have done this. The program, classically refined and chosen with feeling, regard for contrast, gave selections of the German, French, Italian and English schools. Mr. Humphrey's voice, a tenor of beautiful quality, shows a perfect method of training. He sings with delightful ease and has the sustaining quality of freshness to the last. Mr. Humphrey's enunciation of the difficult German and French text was exceedingly good and

shows how zealously he must have devoted himself to these languages.—St. Louis Republic, December 4, 1896.

Charles Humphrey made his public re-entrée last night since his recent two years' sojourn in Europe in a song recital. Everyone was eager to hear the results of Mr. Humphrey's studies abroad, and he more than fulfilled expectations. Besides his beautiful lyric tenor voice, and those qualities which are the result, more or less of training, such as purity of attack and intonation, and finished phrasing, Mr. Humphrey has a temperament which enables him to seize the meaning spirit of the tone poem he interprets and causes his soul to vibrate in unison with the emotion which created it.—St. Louis Post-Dispatch, December 4, 1896.

#### DOMINANT NINTH CONCERT, ALTON, ILL.

The program consisted of the singing of the "Rubaiyat of Omar Khayyam" (Liza Lehmann), and scene 3, act 2, of "Samson and Delilah." Mr. Humphrey, as well as the others who took part, has appeared in Alton several times before, and consequently his ability is familiar to all who have heard him sing. His voice is a rich, sweet, clear tenor, and is used with an expression and effect that can be appreciated by anyone. Mr. Humphrey is a prime favorite in Alton, and his work of last evening only added to his laurels.—Alton Evening Telegraph, October 28, 1897.

#### GOUNOD'S "REDEMPTION," ST. LOUIS, MO.

Mr. Humphrey had a perfect comprehension of the oratorio spirit. His reading had the true serenity and repose essential to the part of the Narrator. The remarkably clear enunciation and true simplicity with which he delivered the recitatives made a profound impression.—St. Louis Mirror, March 3, 1898.

Mr. Humphrey made a beautiful effect with his solos.—St. Louis Post-Dispatch, February 27, 1898.

Mr. Humphrey's work throughout was the essence of refinement. Every phrase showed care and thought and a perfect appreciation of the subtle inner meaning of the words and music.—St. Louis Mirror, March 3, 1898.

#### JAMES J. ROHAN.

THIS distinguished musician and soloist, the representative baritone of St. Louis, finds a worthy position in this National Edition. Born in St. Louis and in that city gaining the greater portion of his musical education, James J. Rohan possesses a noble voice and a future of promise, in which any singer of his years would have reason to rejoice. His voice is a true baritone, in range embracing two octaves, the upper G and A flat being full, round tones, and the quality of the whole delightful.

It was in 1884 and while still at school that he made his

début as a singer, as leading soprano of a college glee club. For four years he so remained, and then gave his resignation because his voice began to evince signs of changing. A short rest followed, and the next two years were spent in a Catholic church choir, until a more remunerative engagement offered. Study and constant practice, together with lessons from the best teachers available, developed his voice and quickly brought him into prominence as a soloist. It was with George Sweet, of New York, that he completed his musical studies, and to him Mr. Rohan readily acknowledges his indebtedness for the style and interpretation of the different solos which have received such general and favorable criticism. In oratorio work he has gained high praise, but it is in concert and recital work that he has made himself best known, and has obtained the more marked success.

Some of the best choir positions in St. Louis have been held by him, and most flattering offers have been received of choir positions in other cities. Mr. Rohan is more than a singer; he is a very capable musician and has had practical and considerable experience in orchestra work. A member of the St. Louis Opera Company, an amateur organization, his good work in light opera was readily recognized, and he received a number of offers of professional engagement. His preference has always, however, been for concert work, although he is not without experience as a professional, having taken the part of Valentine in "Faust," with a company composed of some of the leading professional singers of the country.

Easy and fine in his manner, refined, educated and a bright conversationalist, Mr. Rohan's gifts are not in any way confined to the musical profession, and he possesses a host of friends.

The appreciation with which his work has been received may be gathered from the following notices, which various critics have at different times given:

James Rohan then sang "The Plains of Peace" in a manner that made the audience regret that the solemnity of the occasion would not permit of encores. He has a baritone voice of noble quality and lucious tone, and sings with great feeling and intelligence.—St. Louis Republic, December 9, 1896.

Mr. Rohan's work last evening in his different selections was up to his usual standard. His rendition of the different numbers from Bemberg, Winne, Chaminade, Massenet and Verdi showed intelligent interpretation and artistic merit.—St. Louis Post-Dispatch, December 22, 1897.

Mr. Rohan's fine baritone voice found ample scope in the rendition of "Once," by Hervy, and "Let Me Love Thee," by Arditi.—Chicago Times-Herald, January 20, 1898.

Mr. Rohan's work was most acceptable. His voice has broadened considerably since last heard here in concert, and his style and interpretation have vastly improved.—St. Louis Globe-Democrat, December 22, 1897.

Mr. Rohan was in perfect voice, and his different numbers showed careful study and marked artistic merit.—St. Louis Chronicle, December 22, 1897.

What a luscious baritone voice Mr. Rohan has. It is of the good old Italian school; ranging high, the G's and A's are as welcome to him as the middle tones. He sings



GEORGIA YAGER.  
St. Louis.

## THE MUSICAL COURIER.

intelligently, too, his interpretation and rendition being that of an artist.—St. Louis Mirror, December 23, 1897.

James Rohan sang "Forever with the Lord," by Gounod, in his usual artistic style.—St. Louis Republic, December 5, 1897.

Mr. Robyn's new song, still in manuscript, entitled "Constant," was sung by James J. Rohan. It is perhaps a more charming bit of melody than the ever popular "Answer" or "You." Mr. Rohan, who has one of the most thoroughly delightful voices yet heard here, has proved since his two recitals here that he ranks among the leading baritones of the country.—Chicago Musical Times, January 26, 1898.

### GEORGIA YAGER.

**A**MONG the many prominent singers of whom St. Louis can justly boast there is none who occupies a more enviable reputation or who is borne by her friends and the public generally in higher regard or with greater pride than Miss Georgia Yager.

The charming personality of this lady is one eminently suited for the operatic stage, while her graceful appearance in the concert room never fails to captivate her audience even before her voice is heard. Her vocal talent has been inherited by Miss Yager from her mother, herself a noted singer, and of this the daughter gave strong evidence at the age of five years. As Miss Yager grew

number of ballads and classical songs by German, Italian and English composers.

That her talents are duly appreciated may be gathered from the fact that she was offered an engagement two years ago by the Abbey & Grau Company to sing the part of Zerlina in Mozart's "Don Giovanni." From Colonel Mapleson she had a similar offer, but Miss Yager declined all operatic engagements for the present and will give her undivided attention to concert, oratorio and song recitals.

She has now several highly important engagements, among which may be mentioned Chicago, Pittsburg and Cincinnati, and on account of her other engagements Miss Yager has refused offers which had been made to her to accept the position of leading soprano in local and outside churches.

### ALEXANDER HENNEMAN.

**F**RESH from thirty months of study in the conservatories of the Old World, Alexander Henneman has returned to St. Louis to be an example and an inspiration to his professional colleagues. Just now he is the most interesting figure in the local musical world. The name dropped oftenest in the gossip of the studios is that of this tall, auburn haired young music master. The talk of him

ried, and his wife accompanied him abroad and made her vocal studies with him.

After two years and a half, he returned with a perfectly developed voice. The old trait of accomplishing something stuck out very prominently. He had been a noted soprano in his earlier college days; but after the period of mutation he was hard at work with piano and 'cello, and singing fell into the background. Those who knew him only during his earlier teaching period were dumbfounded by his vocal development.

Very quietly Mr. Henneman and his bride dropped in on their old acquaintances after their long sojourn abroad. For awhile they were entirely outside the musical life of the city. In their quiet domesticity they were planning an entree that would yield the full fruits of experience culled abroad. Mr. Henneman, with fine foresight, drew on the musical shortcomings of the community to furnish his opportunity.

The result is embodied in the structure at 3723 Olive street, now known to every St. Louis musician as the Henneman building. As can easily be guessed, it is an European idea. For four months artisans were busy shaping the structure to the plans of its originator. It stands to-day the only complete studio in the city. The building is of two stories, of modest but tasteful exterior, located in the most accessible part of the city's fashionable quarter. The lower floor consists of a row of private



STUDIO OF ALEXANDER HENNEMAN.

St. Louis.

up her voice developed into a pure soprano of great compass, ranging from G below the staff to F in alt.

Sufficiently advanced in years to be able to judge, her natural ambition was always to secure the best teachers not only in this country, but also the leading European masters, and the result of such training is plainly evident.

The quality of Miss Yager's voice is unquestionably dramatic, and such arias as "Abscheulich," from Beethoven's "Fidelio," Weber's "Freischütz," "Ocean du Ungeheir," from Weber's "Oberon," the mad scene from "Hamlet" and "Lucia," also the Magyar aria from "St. Erszebeth," &c., are interpreted by her in a truly artistic style. The technical training of her voice, bravura style, and the thorough mastery are shown in the difficult florid passages of the Italian school, of which the aria "Bel Raggio," "Una voce poco fa," from "Il Barbiere," "Ah fors è lui," from "Traviata," are excellent specimens.

Miss Yager's repertory is most extensive, but to enumerate the individual numbers is not necessary; suffice it to state that it embraces the principal scenes, arias and cavatinas of forty-two different operas, including a large

as varied in its shades of commendation and disparagement as the individual angle of the commentators. But there is talk of him always, because he seems bent on doing something. That in itself is a precious novelty in St. Louis.

The will to do, the wit to accomplish, these are the protruding Henneman traits that irritate the placid surface of the local musical world and evoke ever widening ripples of comment.

Nine years ago this young man returned here with a diploma from the Royal Conservatory of Munich. He taught 'cello and musicians shrugged their shoulders. Five men are teaching 'cello to-day to women scholars. He was next directing a Catholic church choir, beating time for the soloists, chorus and organist, as though he had an orchestra under him. Again singers laughed at the novelty, but the choir—a volunteer one—grew as the reasonableness of the innovation came to them. This experience with the singers clinched a project that he had nursed in secret for many years. He returned to Europe to study vocal music. At the eve of his departure he mar-

studios, sound-proofed, and opening on a long and spacious reception hall, that runs the entire length of the building. At the rear is Mr. Henneman's pet idea—a private recital hall. It is reached either from the interior of the building or from without by two entrances opening on a private terrace.

The dimensions of the chamber are 40 feet in depth, 24 feet wide and 19 feet high. In the front portion is a platform stage 20 feet by 12 feet, and 12 feet high, with light from east and west—elevated 2 feet above the auditorium. The floor of the latter is inclined like that of a theatre and provided with 225 folding opera chairs. Across the rear of the hall is a balcony. There are two entrances to the platform, the one on the right from a small waiting room, while that on the left opens on the hall proper of the studio building, at the end of which is a dressing-room with complete toilet equipment. These entrances are so arranged that they break the wall angles and thereby greatly enhance the acoustic properties of the chamber. Particular attention was paid to this point in planning the apartment, and the result has been eminently satisfactory. The



auditorium is severely plain, but the platform space, which Mr. Henneman utilizes daily as his private studio, bears evidence of his artistic bent.

The treatment of the walls is in a rich dark red, which glows warmly in the radiance of the electrical clusters that are concealed behind the proscenium projection. There is no arrangement of top lights, as Mr. Henneman considers their effect ghastly. In the cabinets on either side are the most used sections of Mr. Henneman's extensive musical library. The rugs, tapestries, bits of marble and stucco are souvenirs of many months' rummaging through foreign studios. A keen appreciation for many forms of art is apparent in the place, but a glance at the pictures shows that with Mr. Henneman a kinship between music and painting is uppermost.

It is here that Mr. Henneman has begun his work of vocal instruction. The perfection of his equipment, the steadfastness with which he held back until he was in a state of complete preparedness, has set the tongues of local musicdom to wagging vigorously. Had he broached his project it would have been laughed down as chimerical. The idea that this young man could come into St. Louis, draw the best artists around him, and, to state the plain truth of it, establish a centre and fountainhead of the musical culture, was apparently preposterous to everyone but Mr. Henneman. He has the satisfaction of a very early demonstration of the success of his plans. His concert-room has already been engaged for rehearsal work and private recitals by the most prominent musical clubs of the city. The pressure for studio room is so great that his living apartments on the second floor will have to be abandoned and sound-proofed for anxious musicians who desire to become tenants. Is it any wonder that this young man of novel ideas, who has so suddenly developed into a centre of musical activity, should be the talk of the studios and the concert chambers?

Personally Mr. Henneman is a charming fellow, frank and engaging in manner. Behind a rather fierce looking beard and mustache one can discover features of ascetic mold. Right truthfully do they indicate his intense devotion to art, but their apparent severity is utterly belied by

an exceeding amiability. He presents an admirable type of the American artist. In the enthusiasm with which he threw himself into his studies abroad he absorbed a thoroughly Continental appreciation of his art, but the Yankee initiative was not downed. The result is interesting. The Henneman studio is due to it.

Mr. Henneman has been a musician from the time he was able to mount a piano stool. In his school days he was noted for a soprano voice of great range and sweetness. Later, in Munich, what time he could steal from study and practice he gave to composition. He wanted to study vocal, but the opportunity did not present itself while he was busy with his piano and 'cello. A good friend in America advised him to finish the work he had in hand, return to America and put himself in a position to go back those things he felt most in need of. He heeded the advice. Nine years ago, after competing the course at Munich in the Royal Conservatory, he returned to St. Louis. Here he saw clearer than ever the need of thorough musicians for work in vocal instruction, and laid his plans accordingly. After several years' teaching, he married and left immediately for Europe. His first vocal work was under Schmidt, in Berlin; then Richards, in Munich, and finally Sbriglia, in Paris.

A tour of Italy was part of his course of study. The Italian singers he had heard throughout his life were an impulse to him to hear them in their own country, amid national surroundings. To study under them he had no inclination. The strict drilling of a five years' sojourn in Germany indisposed him to the lighter methods of the Italian school. But he heard their teachers and their artists, those who were worth hearing, and he reveled in their art museums. It is part of his art creed that one cannot be a musician to whom sculpture, painting and architecture are a sealed book. On the walls of his studio are copies of the masters. On one easel there appears every day a fresh copy of some celebrated art work, and an instruction thereon is a brief part of the daily lesson.

The sister arts were only part of Mr. Henneman's many sided endeavors abroad. Languages demanded a large share of his attention, though with English and German

he was thoroughly familiar, having had the advantage of journalistic experience in both. To Miss Fannie Edgar Thomas, of THE MUSICAL COURIER, in Paris, he acknowledges a great debt of gratitude for having drawn his attention to the Yersin French method. His Italian studies were completed by six months spent with those who spoke that tongue. In Munich a course in the anatomy of the vocal organs was a stepping stone to a clearer comprehension of the throat. To his work with M. Sbriglia in Paris Mr. Henneman looks back with delight and profit. On discovering his talent as a pianist, Sbriglia made him his accompanist, and he thus had the best opportunity to acquire that master's method of developing the male and female voice.

While abroad Mr. Henneman collected all the vocal exercises of note and worth. They came from many sources. Some were used by his teachers; others he heard in studios of some of the masters. Many he received from famous singers, who got them from their masters. These he collected and arranged systematically, from the simplest and shortest figure to the most difficult and extended one. These exercises are the oil that lubricated the throats of singers from the time of Farinelli to the present day. They are arranged for all voices and cover every difficulty that may appear in singing. Some of them Mr. Henneman has used in Europe with great success with his class there. Since then, the fruit of never-ending research, he has collected one hundred more, which will shortly appear in print. They have proven of incalculable value to him in manuscript form, and in printed form will make the study of pupils very easy and simple. Pupils of great teachers who have forgotten the figures that once built up their voice will find a number of them in this work.

"Steal from everyone and leave to each his own," was an oft repeated saying of Mr. Henneman's mother. As a child he could not fathom this enigmatical sentence. When old enough to comprehend the meaning, he understood that the ideas and deeds of good men in books or conversation, or actions, in fact the brain work of older and wiser men, were public property, to be utilized wherever possible, while leaving to each his material wealth and property.

## An Hour in the Studio of Leopold Godowsky.

BY ROSE CASE HAYWOOD.

IT is a rare thing to find an artist who can go into the details of his art, searching out and analyzing causes and effects, and explaining just how he reaches certain results.

Many artists, conscious of a strength which admits of the free acknowledgement of some limitation, do not hesitate to frankly confess their inability to define their own methods; while others, blinded to this defect in their own natures, try to serve as prophet, priest and king to devotees who, when it is too late, find out that they have worshiped at the wrong shrine.

Would you make the acquaintance of an artist who has a rare insight into all that pertains to the development of his art, and also the gift of imparting this knowledge to others? Make your way to the Chicago studio of Leopold Godowsky, the great Russian pianist.

If you decide to enter his door as a pupil you find that it is not every one that crieth "Godowsky, Godowsky," who gains admittance. Many are they who have knocked in vain, and you are not at all encouraged by seeing a long list of the names of those who are waiting for a place to be made for them.

You, too, wait, and by some turn of the wheel of Fate your chance comes at last, and at the time appointed for your first lesson you enter the studio door.

You find a pupil there before you seated at the piano, finishing his lesson; later on you learn that you can never go in on the stroke of the hour and find a lesson just completed. The lessons are never measured out by the minute, but by the requirements and needs of the pupil. A watch is never consulted and the book closed at the expiration of the time allotted.

On this your first lesson day you are glad to sit down and have a little respite before your own lesson begins.

You do not know just what to expect. You have perhaps been a disciple of some renowned master of the old world, and have come to Godowsky with the idea that you yourself know a thing or two about piano playing. There are many such pupils in his classes. Godowsky's most appreciative followers are those who have come to him from noted foreign masters.

As you sit there and listen to the balance of that lesson you will decide not to play that "hardest piece" which you had selected for your "studio debut." Something easier will be far better; and by the time that you are summoned to take your seat at the piano you have chosen the very easiest selection in your repertory, and are dreading to begin on that, but, encouraged by the kindly glance of your new master, you brace up and play your little tune.

How you wish he wouldn't allow you to finish it! Somehow the feeling keeps growing that your performance is falling wonderfully short of what he required of that other pupil.

A stealthy glance over your shoulder reveals the fact that your teacher is standing in the further corner of the room, probably having made the discovery that distance lends enchantment; but whatever sent him there you are thankful that he is not at your elbow, and go on with your playing with less trepidation.

When the piece is finished—ah! there is the beginning!

You are not told that everything that you have been taught was wrong. The methods of your former teachers are treated with a gentle courtesy which your experience

in the ways of the profession had not prepared you to expect; but the work begins!

You are initiated into a system of tone production which is so natural and easy that you wonder that no one else has thought it out. You can see at once that it will double your powers of execution and endurance, and will give you a tone full and sonorous without that hard, "banged" quality dear to the hearts of some long-haired pianists.

Your other technical needs are dealt with in a clear, scientific manner, and then the work of interpretation begins. The piece is taken up in its length, breadth and entirety, the strong effects brought out, the tiny details analyzed until you feel that you know what that piece was, is, ought to be and might have been. Then you hear the composition played and are dead certain that you know all that it ever can be.

Other pupils enter the studio and listen to the explanations with you. Their remarks and questions draw out thoughts of your own and suggest ideas that could not have come to you alone, and you enjoy a feeling of musical comradeship which strengthens as time goes on.

During your lessons you are initiated further and further into the mysteries of piano playing and the highest requirements of the pianist. Your ideas become constantly broader and your mind and soul are awakened to a reverence and enthusiasm for art in its true sense. You do not forget your foreign masters, they occupy their own pedestals in your memory, but this feeling grows stronger every day: America has the faculty of drawing the very best from the Old World and claiming it for her own. Let us be thankful for this spirit, which has brought us Leopold Godowsky!



## Beethoven Conservatory, of St. Louis.

**T**WENTY-SEVEN years ago, or in 1871, there was established in St. Louis an institution that has done more for the scientific cultivation of music in this country than any similar enterprise in the central section of the United States. This celebrated college of music is now far famed throughout the East, West, North and South as the grand old Beethoven Conservatory.

That the 650,000 people of St. Louis are justly proud of the Beethoven Conservatory goes without saying, and that this feeling is shared by thousands of music-lovers throughout the country is proven by the yearly increasing number of pupils who come from great distances to receive tuition from the famous corps of instructors maintained, each of whom is eminent in his or her branch of the art. The St. Louis Beethoven Conservatory is conducted in a building that is the peer of any structure used for a similar purpose in the Western Hemisphere. It was specially designed and constructed for the tuition of music, and the unexcelled acoustic properties of its studios and halls have been the subject of favorable comment.

The Beethoven Conservatory, of St. Louis, is under the personal direction of A. Waldauer and the three Epstein brothers. In addition to lending their vigilant supervision, A. Waldauer personally directs and gives in-

struction in the violin department, M. I. Epstein the piano department, A. I. Epstein and Herman I. Epstein in the department of piano, harmony and composition. The vocal department is under the superintendence of Herbert W. Owens, who studied for years with Maretzek, Hey, and the famous Garcia, in Paris, France.

Mr. Owens is an accomplished linguist and teaches ballads and arias from the principal operas in the original English, French, Italian and German text. The professors of the conservatory are carefully selected, not only for their ability as musicians, but with special regard to their capability of imparting instruction.

The faculty includes two instructors in piano, who are post-graduates of the conservatory and afford examples of what it can accomplish. They are Miss Lillie McEwing and H. Bertram Maginn. Miss Lillie McEwing is a talented and brilliant young pianist, possessing the true artistic temperament, her playing showing great delicacy and warmth of feeling. She received her musical training entirely at the Beethoven Conservatory. In her teaching she is universally conceded to be most thorough and conscientious.

H. Bertram Maginn is another teacher whose musical training has been exclusively conducted at the Beethoven Conservatory. He is one of St. Louis' best known pian-

ists, and also enjoys the reputation of being a most painstaking, thorough and able instructor in the art of piano playing.

All of the other professors employed by the conservatory are widely and favorably known. They include Mrs. F. E. Grant, harp department; Charles Streeper, cornet; L. Broecker, flute; Miss Alma Witter, German; Wm. Foden, guitar and mandolin, and P. G. Anton, Jr., 'cello and tuning department.

And we must not conclude without mentioning Mrs. M. H. Ludlum, known as one of the most talented instructors of elocution in America; nor W. Boeck, of Munich, 'cellist, who is a master of his instrument, and cannot be surpassed as an instructor. The musical policy of the conservatory is directed toward cultivating a taste for the classics, but its methods are not rigid or arbitrary. One of the features of the conservatory consists of recitals each month, which have proven very popular. Ensemble music is also practiced with valuable results to the scholars.

In the possession of a school like the Beethoven Conservatory are contained great possibilities of advancement of the musical interests of St. Louis and the West, and it would appear by the prosperity and progress of the conservatory that its refining and elevating influence in music is recognized.



# Music in Mexico.

BY ISIDORO W. TESCHNER.



If music in Mexico much has been written, much is to be written. Of the history of Mexican music little has been attempted. There must be considerable, because the deeper one gets into research the more obscure become the data.

I have time and time again delved into the catalogs of the famous "Bibliotek Nacional," tracing back certain "Jarabes," "Sones," "Yucatecas" and "Jotas," but cannot get sufficient data to ante-date certain authorities published in Madrid in 1600.

I have consulted members of the faculty of the "Conservatorio Nacional del Musica," Mexican archæologists of the "Museo," and

have come to the conclusion that data of the history of Mexican music is still to be discovered.

Every year new light is thrown upon the history of Coahatewoc and Montezuma, and we are hopeful that some day the archæological explorations now going on will be fruitful in giving us the prologue to the present known history of music in Mexico.

In order to thoroughly understand and appreciate the hold that music has on the Mexican heart and mind, it will be necessary to divide the subject into classes, and the first to be considered is the "Musica de la Pais," or the music of the country. In Germany the music of the country means the folksongs particularly; in Hungary it represents the dance music, while in Mexico it represents both—the vocal as well as the music for dancing—and comprises "Jarabes," "Jotas," "Yucatecas" and "Sones," of which there are any number, each having its particular rhythm and tempo, and each beloved more or less, according to the section of the country.

The advent and introduction of foreign music dates back to the time of the Cortez conquest, who brought with him a number of Catholic priests

Having written upon the deplorable neglect of sacred music (both vocal and instrumental) before I will not dwell on the subject beyond comment.

The further introduction of foreign music is represented in the "Danzas," "Habaneras," "Boleros" and "Fandango," which came from Spain direct



MARIE LOUISE RITTER.

Mexico City.



ISIDORO W. TESCHNER.

Mexico City.

to cater to the spiritual wants of his army, and who introduced the chantings, and later the mass music.

If it be permissible, I would say here that no branch of music in Mexico has been more neglected, particularly taking into consideration the sway of Catholicism (previous to the present administration) and the religious inclination of the people.

and from Cuba. With the change of music came the change of musical instruments as well, until the military bands of the country, which are in evidence everywhere, are considered the best equipped organizations (from an instrumental standpoint) to be found anywhere.

Of the cultivation of music as a branch of education, the Government has established a national conservatory of music, under the Department of Justice and Education, which is making wonderful strides, and is yearly augmenting and perfecting the various branches of the higher education in music.

This institution was written up in detail in the March 16 issue of THE MUSICAL COURIER. This brief résumé of the condition of music in Mexico in the past brings us to the present decade, and particularly the manner in which the native Mexican adapts himself to music in general—this natural born intuitiveness which seemed to rule the souls of his progenitors of previous generations and can only be compared to the enforcing genius which predominates in the villages and "comitats" of Hungary and makes of the ignorant "Tsigane" and "Czikos" natural born musicians.

Although 50 per cent. of the musicians now composing the musical organizations in the various larger and smaller cities of the republic are not able to read or write a note of music they can, on hearing a theme or melody two or three times, reproduce the same on some instrument they have self-mastered, after which, in a short time, they arrange the melodies into some harmonic form for other instruments.

The impression has gone forth that the band or typical orchestra which has visited the United States on a concert tour represents all that is musical in Mexico; but the public is mistaken in accepting such a view, and although the band that has visited the States periodically since the New Orleans Exposition in 1885 is without a doubt a representative one, and has covered itself with glory at every visit, still it does not represent all that is musical in Mexico.

Every city of consequence has one or more military bands, who give public concerts in one of the plazas of the city, and in the larger cities the

## THE MUSICAL COURIER.

programs that are rendered speak wonders for the ambition of the conductor and the tastes of the people.

Mexico City boasts of a number of very fine military bands, yet a casual mention of two would not be amiss. The "Band of the President," under the leadership of Capt. Encarnacion Payen, is an organization of forty-eight musicians, each one an artist and a soloist. Their concerts in public are few, as they only play on state occasions, and accompany President Diaz in travel and on public functions. Captain Payen and his incomparable band have visited the United States innumerable times, and have been repeatedly accredited by President Diaz to represent Mexico and Mexican music at the various expositions throughout the world, and also at celebrations of international import.

Judging by the display of medals, trophies and resolutions tendered to Captain Payen and sometimes displayed (he cannot wear them all) his work must certainly have received international recognition.

Next in importance to the Band of the President comes the famous

artist in the person of Señora Maria Louise Ritter, a pupil of Trajo, Diemer and Durand, of Paris.

This young girl has astounded Mexico's musical critics and music lovers, and would have toured the United States this year had it not been for the breaking out of the war.

It is also through Señor Luis David's efforts that the Cuban pianist Ignacio Cervantes gave a series of concerts in Mexico, and it is under his (David's) auspices that the "Saloma" Quartet has been able to arrange some concerts for the rendition of chamber music. Señor David is himself a musician of rare intelligence and taste.

He is the manager of the largest piano and music publishing house in the Republic of Mexico, and knows what the public wants. He is very conservative in his estimates, and when his opinion is expressed on the feasibility of a tour it can be reckoned on.

He is at present in negotiation with a violoncellist virtuoso of renown for a series of concerts in Mexico City, in conjunction with Señora Ritter, for



THE CATHEDRAL.

City of Mexico.

"Banda de Ingenieros," an organization of sixty picked musicians, under the able direction of Mexico's "March King," Velino M. Preza, the "Guardia del Honor" March being his last work.

The band presents a fine appearance in their natty blue uniforms, and with the excellent musical qualities they display are always sure to call forth salvos of applause for their well-merited efforts. During the absence of Captain Payen's band this band acts in the capacity of the "President's Band."

Aside from the band concerts, Mexico's music public manage, through the efforts of the Hermanos Arcaraz, to hear an opera company in the standard operas, and among the operatic stars who have visited Mexico may be mentioned Patti, Tamagno, Juch and Tavary; also opera companies of a lesser magnitude, as in 1896 the Del Conti Italian troupe, who gave the initial production of "Le Bohème" and "Manon Lescaut" in America at Mexico City.

In the concert line Sarasate, d'Albert, Musin, Remenyi and Arramburo have been to Mexico and all were pleased with the financial results, particularly Sarasate, the violin virtuoso, who took \$20,000 with him as a result of eight concerts. Musin, during his triumphal tour of the world, played no less than sixty concerts in the various cities of the republic.

Just at present the concert business in Mexico is dependent upon the efforts of one good man, Señor Luis David, and during the past year (1897-98) has discovered, developed and brought before the public in Mexico an

January, 1899. Negotiations are also pending for Rosenthal in March and Ysaye and Géraldy in April.

In the vocal field Mexico has first and foremost Mrs. Mayo-Rhodes, a dramatic soprano of fine calibre; Beatrix Franko, another soprano of note; Soledad Guezqueta, mezzo, and connected with the Teatro Principal; Angela Arranda, contralto. Among the male voices are those of Arramburo, tenor; T. S. Gore, a baritone of splendid quality and compass, and Señor Perez, the basso of the Teatro Principal. Among the orchestral conductors of note in the city can be mentioned Señor José Rivas, director of the Conservatorio Nacional; Carlos Menses, Gustav Campos, Carlos Curti, the genial director at the Circo de Orrin, and Manuel Soriano, the conductor of the Teatro Principal.

During the past year or two one-act operettas or "zarzuelas" have been the vogue in Mexico and have been eminently successful from a financial standpoint.

Four operettas are produced every evening and the various stars are alternated in these productions.

Among the favorites can be mentioned Señora Rosario Soler, who has identified herself particularly with "La Marcha de Cadiz" and "Los Cocineros." She is a most beautiful woman, with strong histrionic abilities, and has endeared herself in the hearts of the Mexican public. She was born in Madrid, and after sojourning in Havana, Cuba, came here with a dramatic



company and has held the position of leading lady in the stock company of the Teatro Principal ever since.

Soledad Guezueta, who was written up in the March 16 issue of THE MUSICAL COURIER, is (according to information received recently) starring through the whole of Mexico with a company of her own under the name of the Guezueta Opera Company.

Another important member of the Principal is Señorita Quero, whose work in "Los Rancheros" has earned her well-merited plaudits and the reputation of an artist worthy of the name.

The Mexican lovers of music have during the last six months sustained a great loss in the demise of Señor Pedro Arcaraz, who fell a victim to a virulent typhus. His brother, Don Luis, has conducted the management of both the Teatro Principal and the Teatro Nacional, with the able co-operation of Señor Felipe Sandoval.

Señor Luis Arcaraz has just returned from Paris. Prior to this he visited the large musical centres of Europe. Señor Arcaraz has made arrangements to bring a large opera company to Mexico in February, 1899. This is looked forward to with pleasure, and the prospects are for a successful outcome.

Mexico will not suffer of ennui during the 1898-9 season, with Saloma, Cervantes and Marie Louise Ritter in November and December; Louis Blumenberg, violoncellist, in January, 1899; opera in February; Moriz Rosenthal in March, and Eugene Ysaye in April. It would be impossible to fittingly close this item without referring to M. Hansen, a member of the Russian Embassy at Mexico. There was not an affair of musical moment in Mexico since his advent that did not receive his generous financial support as well as his great and influential prestige. He was the mentor and preceptor of the Saloma Quartet, and is known here and in the States through his "Russian Love Song."

Music in the City of Mexico is one of its institutions in the æsthetic sense of the word, and THE MUSICAL COURIER will be well informed during the season of every event of importance.

## MARIE LOUISE RITTER.

MARIE LOUISE RITTER, whose portrait we publish in connection with Musical Mexico, was born in Madrid in 1876, and has been playing piano since she was six years old.

She studied under José Trajo at Madrid, subsequently under Louis Diemer, and finished in harmony and counterpoint under Durand, of Paris. During her stay in Paris she met Rubinstein, Paderewski, Guilman and Plautée.

Mlle. Ritter concertized before Alphonso XII. and Infanta Isabella in 1883 as a prodigy (being but seven years old at the time), frequently played in concert at the Pleyel Salon in Paris with great success, and since her advent in Mexico has given several series of concerts, winning both financial as well as artistic successes, under the able direction of Señor Luis David.

Particular reference must be made to the three historical "post lent" concerts in the spring of this year, which positively crowned the position she had held in the hearts of Mexico's musical public ever since her première appearance.

She has played before the President of Mexico, Porfirio Diaz, and Donna Carmen (his wife) takes considerable interest in her artistic future.

She has composed several nocturnes and concertos, and has a most wonderful capacity for memorizing. She now has sixty numbers memorized and would be ready at an hour's notice to perform them before press or public.

In her repertory are not only the works of old and well-known composers, but include many of the modern school, such as Dubois, Godard, Le Maire, Redon, Chaminade, &c.

Her uncle, Theodore Ritter, of Paris, was an intimate friend of Saint-Saëns, and also a composer of considerable note. Besides her talent, she is possessed of a charming personality, which adds to the success of every artist. She speaks Spanish and French fluently and has recently taken up English. She is to play in conjunction with Blumenberg, the well-known violoncellist, in January, and possibly with Ysaye in April, 1899.

## Is it Necessary to Go Abroad for Music Study?

BY CLARA A. KORN.

*An address delivered Thursday, November 3, at Mendelssohn Glee Club Hall, New York, at the Convention of the New York State Federation of Women's Clubs.*

HAD this question been asked fifty years ago the answer would undoubtedly have been in the affirmative, but our progress in music has been such during the last few decades that it is now by no means essential to make a pilgrimage to other shores in search of a musical education.

The ambitious music student is as yet hampered to a great degree by the popular prejudice against native instructors, but this prejudice, resulting as it does from the ignorance and thoughtlessness of the public, rather than from a want of efficiency in our teachers, will in course of time be completely removed and there will be a fair and just competition between American pedagogues and those of other countries.

We have in every branch of musical art the ablest teachers to be found on any continent, and I could produce name upon name of famous music instructors who make America their home. It will, however, be impossible to do justice to all of them, but for the sake of argument, and in order to impress upon this audience the folly of asserting that our own country is deficient in real geniuses, it is but necessary to remind you that the United States contains among its citizen music teachers Rafael Joseffy, Bruno Oscar Klein, Horatio W. Parker, William Mason, C. C. Muller, etc., and I challenge anybody and everybody, here or elsewhere, to mention the

name of one European master who ranks higher than these.

Dr. Antonin Dvorák, one of the greatest composers of the present time, resided and taught in New York for a number of years, and has left his mark in the shape of dozens of finished disciples, who are imparting their knowledge to others. We have had years of the influence of Anton Seidl, we have had years of the work of Dr. Leopold Damrosch, also of Theodore Thomas and Xaver Scharwenka, and we have numberless teachers, who, although of lesser general fame, are more conscientious instructors, better disciplinarians, less mercenary and more disinterested than the majority of those who exercise their profession in Europe.

As an illustration of the nonsensical view taken by the public—the view that, in order to be meritorious, an artist must have breathed European air and absorbed European arguments—I need only mention a few instances, taken at random from many similar cases:

Emma Juch and Lillian Blauvelt, two of the famous singers in the world, were educated totally and absolutely in America, Mrs. Juch by her father, and Mrs. Blauvelt at the National Conservatory of New York. Mrs. Juch, who, when in her prime, held an unrivaled position among operatic song birds, was, as I remarked, instructed to the highest point by her father; but, alas! notwithstanding all her knowledge, all her musical perfection, she could secure no engagements in this country until she had obtained a so-called European "finish"—in plain, honest words, until she had deceived the public as that public

wished to be deceived. She learned nothing in Europe, but she had been there; and this fact alone, not her capabilities, secured her recognition and the enviable reputation which she holds to-day.

Among instrumentalists we have the world-famous pianist, Fannie Bloomfield-Zeisler, who is one of the greatest women pianists. And where did she acquire her musical training? Her great talent was fostered and nurtured in Chicago by a Chicago piano teacher, Carl Wolfsohn. But she, like hundreds of others, migrated to Europe, a perfected artist, took a few final and superficial lessons from some great celebrity and returned to her native land, widely heralded as a pupil of that celebrity.

Now I call upon the public at large to determine whether this is fair or patriotic. Is it fair, not alone to the thousands of competent and struggling teachers of music, or to those students who can never hope to go abroad—but is it fair to the reputation of our country? Is it fair to America to allow generation after generation to believe that we have no musical atmosphere here—that, in fact, every tiny European country like Belgium, Holland and Italy is possessed of greater advantages for the acquisition of musical inspiration?

Is it patriotic to act upon the principle—even to think or believe—that this vast and powerful nation, unrivaled in commerce, in education, in warfare, cannot produce one music master—one man or woman who is sufficiently intellectual, musical and able to be intrusted with the development of our young and unformed talent? Is it just?

Is it, above all things, patriotic?

## Music in the Connecticut Valley.

BY THOMAS G. SHEPARD.



It might easily be possible for this great country, with its whirling metropolis, its constantly expanding West, its great sunny South, its vast interior teeming with rattling industry, to forget that little Connecticut was a part of the Union, or even existed at all, did she not impress her presence by her prominent part in science, literature and art. She is too small to furnish National Presidents, and so the politicians do not need her; she has no ocean port through which she can influence commerce; she is not on the line of the great steel thoroughfares that tie the oceans together; she is only little Connecticut. But one cannot go anywhere in all our vast Republic without seeing great men who have come from out her borders, nor escape the influence which her sons of study and skill wield in the destinies of our land. From the highest halls of legislation, through all the lines of intellectual and commercial effort, down to the humblest spheres in which men are useful to the world, one will always find Connecticut in an honorable place. Let us demonstrate our proposition in its relation to musical conditions.

1. Creation. From the time when the early stages of church-tune writing called forth all the genius in composition that existed until the present day this State has more than held up its proportion of composers. Prominent among the best writers of the early church music are the names of Connecticut men. It might have been because the territory then settled by men

There are now about fifteen composers of wide—some of world-wide—fame that call this their native State. Among their writings are oratorios, symphonies, cantatas and an infinite number of shorter, but yet elaborate, forms of composition. In musical literature we have also had a considerable number of valuable works prepared by natives of our State. And this in a territory where, until very recently, the singing schools far outnumbered any and all other means of musical help, either good or bad.

All honor to the singing school! It included the social as well as the musical element; it brought to the reach of the people a certain form of musical study that was inexpensive and yet useful; it made choirs possible, and thus tended to advance the character of sacred music; it kindled a desire to look still further into the art, and it was ultimately the plant out of which should grow the choral and oratorio societies. It must be counted as one of the strongest influences history furnishes in building up our musical conditions. But it was not the place to acquire high musical training, and those who succeeded in composition of the larger sort in earlier days were obliged to take long pilgrimages to learn the way in which they might develop any genius that had been given them. This is cited to demonstrate how strong the desire was to have music as an art keep pace here with the other forms of science and literature that flourished in this State in so marked a degree.

2. Execution. The Connecticut Valley (and we include towns in Connecticut that are in the centre of the State, if not on the banks of the river, and towns on the line of the river in the region near to the State) has been, and still is, remarkable for the number and high character of its musical festivals. Other parts of our country have their festivals, but they depend on a considerable area of territory to support each of them. On the other



OSBORNE HALL, YALE UNIVERSITY.  
New Haven.

of talent was much restricted; but it remains the fact. In all the oldest collections of tunes for church use the productions of Connecticut men are numerous and valuable. In fact, many of such collections were compiled entirely by men in this State. And to-day the greatest advancement in choir music that has been made in the last fifty years is due to a native of Connecticut.

hand, here we have four different cities within a distance of one hundred miles that have their yearly festivals, and support them in most cases fully. Each is always largely and enthusiastically attended, and in any case where the expenses are not met by the normal receipts it is due to the ambition of the managers to have the most perfect musical result possible without stint-



ing the cost. New Haven, Hartford, Springfield and Holyoke each has its yearly festival. And they are not merely gatherings of musicians to talk, discuss and have a few miscellaneous concerts. They are in fact, in amplitude, in educational results, festivals. Large works, both instrumental and choral, are done at each, and artists of renown and ability are heard.

Numerous choral societies exist in this strip of territory. Although few of the towns are large, there are now to be counted in its limits nearly a score of these organizations. They are doing good compositions, and are not following the earlier plan of such societies, which was to be content with some light music that would please the uneducated taste. Aspiration for a better class of work has replaced the former timid and politic idea of popularity, and the study of good writings is the chief motive in the selection of works. In the list of solo performers we include many who have gone out and made national, and even international, reputations. There are many now living in this region who are worthily celebrated as oratorio or concert singers of great success, as well as others who have made a shining mark as instrumental virtuosi.

3. Instruction. The early days were strangely barren of good teachers here. There were few at best. Music was a disgrace in the main, and those

who followed it sufficiently as a profession to really know anything about it were not regarded as suitable associates for the rest of mankind. A man who could really obtain a livelihood at any other trade, even if it were the most common and unintelligent labor, would avoid the stigma placed on the professional music teacher. We have moved on. The directories of our cities disclose to-day a score of teachers where twenty years ago there was only one. And what is still better, the average in quality is much higher. Then there were no good ones. Now there are many of the rank that can fairly be called masters of their profession. In all lines of musical study this is true, and those who seek thorough training can find it at their doors.

We have not particularized in this sketch, or brought into our story any of the names of our musical heroes, past or present, because we felt that such a course might bring up comparisons which are odious, and differences of opinion which are the source of unprofitable discussion. But it is safe to affirm that while commerce, manufacturing, farming and general industry are fast working their way Westward, we of the East are still keeping in the foreground of advancement in all that pertains to science, literature and art, and that the Connecticut Valley is doing its full share in the work of progress and expansion.

## Music in New Haven.

BY THOMAS G. SHEPARD.

THE early musical history of New Haven was a very late one. In a conservative and slow-moving New England city such a paradox might be applied to many another form of growth and improvement. But especially did music, in any degree which might be considered artistic, have to wait in New Haven for the inhabitants to rub off the mould of ancient tradition and religious prejudices brought over in the Mayflower and planted here almost immediately.

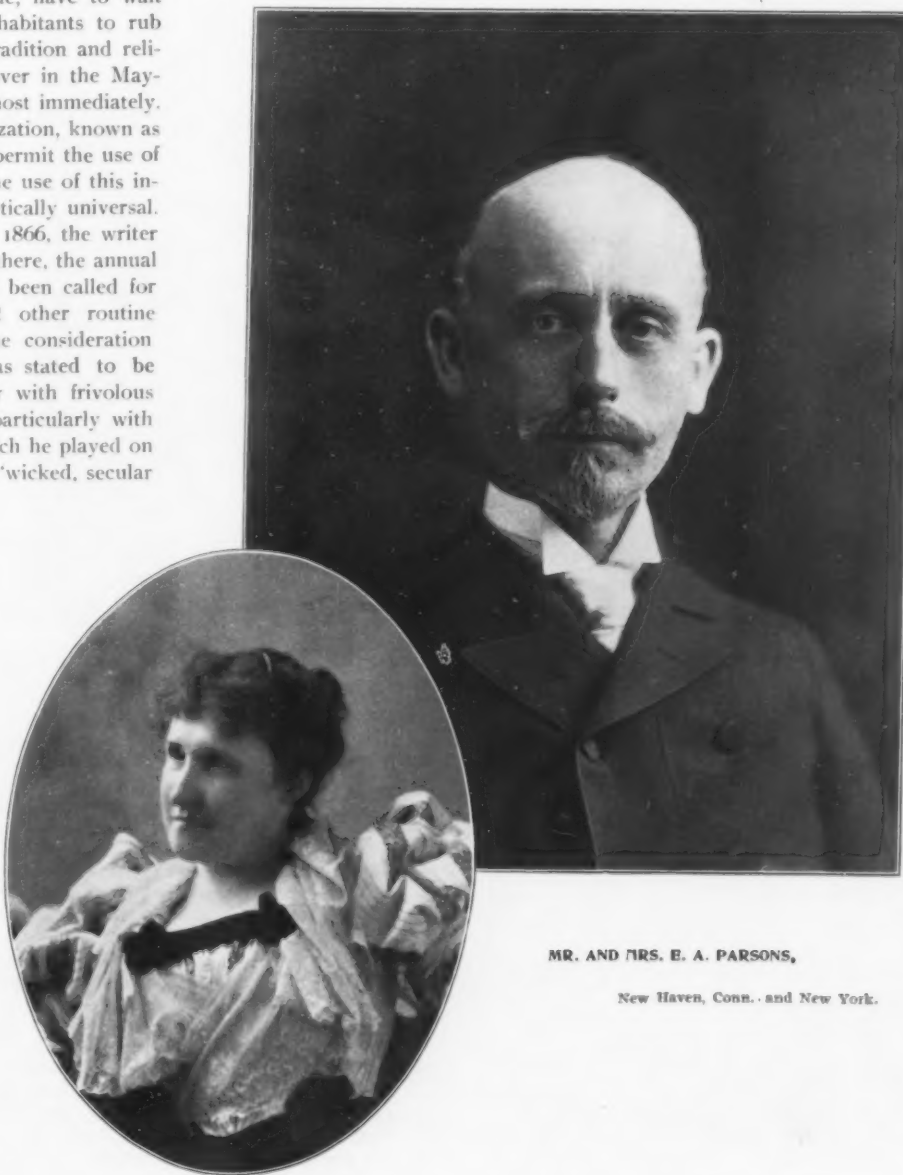
The oldest church organization, known as Center Church, would not permit the use of an organ until long after the use of this instrument had become practically universal. As recently as December, 1866, the writer being at that time organist there, the annual church meeting, which had been called for the election of officers and other routine matters, was given up to the consideration of their organist, who was stated to be "blaspheming the sanctuary with frivolous and unseemly music, and particularly with the wicked, secular tune which he played on the previous evening." The "wicked, secular tune" was the revered "Hallelujah" from Handel's "Messiah." Another symptom of the music hatred indulged in this locality developed at a meeting of savings bank directors in a town near here. A very worthy farmer, of middle age and reasonably prosperous, had applied for a loan of \$500 on his property. The application was favorably received and a vote was on the point of passage making him the loan, when someone announced that he played the "fiddle." The sentiment respecting the loan was reversed at once, and the solemn conclave decided that no man who played the "fiddle" was worthy of cred-

it. However, when a town so full of higher education and accomplishment, so well favored with having people of wealth and, through its university, so constantly in touch with the rest of the world, be-

gins to appreciate the value of such an art it shakes off its dormancy and superstition rapidly, and the enthusiasm which replaces them glows with all the more fervor for having been pent up so long.

To-day the musical conditions here are far more advanced than in other cities of this size, and genuine musical study, together with the opportunity to hear thoroughly good musical performance, is so prominent as to stamp the place as a musical centre.

More than forty years ago there existed a choral organization called the Mendelssohn Society, that continued to give public performances for several years. It presented many of the standard oratorios in reasonably successful fashion. Later a large chorus numbering about 600 voices, and called the Oratorio Society, was formed and remained for a time. About ten years ago a chorus was formed for the purpose of singing church music in the main and introducing with it some secular part-songs. This developed in a short time into the Gounod Society, an organization that has now a national reputation for the excellence with which its work is done. It has already given a long list of both standard and modern works, and attained its greatest achievement last season in a splendid performance of Grell's famous mass for four choruses unaccompanied. Al-



MR. AND MRS. E. A. PARSONS,

New Haven, Conn., and New York.

## THE MUSICAL COURIER.

though this feat has been attempted and abandoned by many choral societies, this chorus presented it with most admirable firmness and finish.

Until very recently the number of orchestral musicians who had skill sufficient for good work has been very limited. The few have often tried to improve themselves and benefit the public by organization and practice, followed by public performance, but the material was neither numerous nor varied enough to accomplish a satisfactory result. Within a few years better players have not only come in, but also grown up among us, and now the New Haven Symphony Society, an instrumental chorus of more than fifty, is giving each year a series of concerts that are of very great value. As a sample of their attainments it may be stated that their last program included among the orchestral numbers, Raff's "Im Walde" symphony, Rubinstein's "Feramors" ballet music, and the "Academie" overture by Brahms. These were excellently played and demonstrated that the band has reached a high standard.

Each year brings a May festival, a series of twelve performances of merit. The list for this year included an organ recital, a song recital, a piano recital, a chamber concert, a symphony concert, a performance of light opera, and a presentation of Verdi's "Requiem." And each year also brings a series of concerts of chamber music, usually by the Kneisel Quartet, numbering five or six evenings. To these opportunities for hearing good music may be added the concerts of the New Haven Orchestral Society, several offerings of continuous sacred choral works by the various choirs each season, and numerous organ recitals by players of unchallenged ability. A city of few more than one hundred thousand inhabitants could certainly not hope for a larger supply of musical food, and most such cities would be proud if they could boast of such a feast.

Interest in musical study runs high here at present, and it is a cause for encouragement that there are at hand the services of very competent instructors in the various lines of musical research, so that all the interested students may, if they will, have reliable and helpful guidance. We have also the voice teacher who tells each applicant that he or she has one of the finest voices he ever heard and that all it needs is a little of his superior wisdom to make the possessor a world-wide success. Also the piano teacher who marks the letters at the side of each note so that his young pupil will have no difficulty in reading the score; the violin teacher who chalks lines on his pupil's finger-board so

there may be no trouble in playing comparatively in tune; and the teacher in composition who tells his scholars that the old masters were really quite too aboriginal with their rules and restrictions and that it is time now to write just as the great genius of the pupil shall dictate. These charlatans, finding that nearness to those who are doing genuine work is their best hope of success, always prove by their presence that masters in the art are close at hand, and are the odious evidences of higher standards in their immediate neighborhood.

Music in New Haven greets that in other cities

land can boast. He is widely known in the United States, and also in many foreign countries, because of his connection with the Yale glee clubs. He is one of the most genial and popular citizens of New Haven, and he richly deserves the high regard which is felt for him.

Professor Shepard was born in Madison, Conn., April 23, 1848. His father was the Rev. Samuel N. Shepard, for thirty-one years pastor of the Congregational Church in Madison. He was a gentleman of large heart, and was beloved by all who knew him. Professor Shepard began to practice on the piano at the age of five years, and was passionately fond of all kinds of music, and devoted all the time that he could secure to practicing on the piano or other instruments. In 1860 he came to New Haven, and

during the same year, being then only twelve years old, playing at the First Methodist Church on a double-banked melodeon, as the church had no organ until a later date. The excellence of his performance on this melodeon attracted wide attention and the church was always crowded with an audience, composed very largely of lovers of music who desired to listen to the wonderful performance of a boy musician.

In 1862 he became organist at Christ Church, and remained there until 1866, when he was appointed organist at the Center Church. During these years he had become more and more proficient and if possible more enthusiastic and passionately fond of his profession.

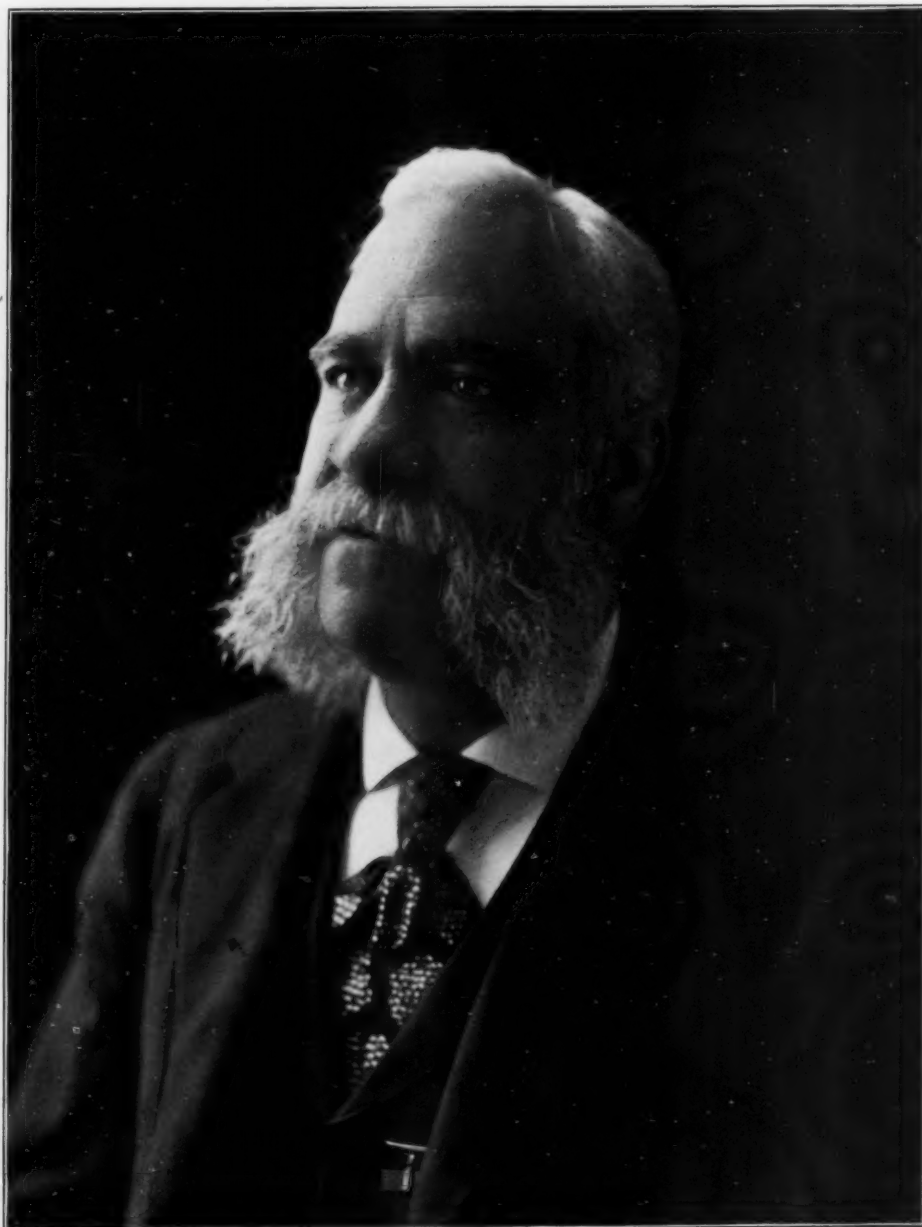
He continued as organist at the Center Church for thirteen years, during most of which time he was also director of music. His success in this capacity was phenomenal, and the program of music he furnished on each Sunday was greatly enjoyed by the regular congregation of the church and scores who came to hear him.

In 1879 he resigned his position at Center Church to accept an appointment as organist and director of music at Trinity Church. He remained at Trinity Church six years, at the end of which period he accepted the very flattering offer made to induce him to become musical director and organist at the Corner Congregational Church at Meriden. His career at this church was remarkable for the success which followed all his efforts to provide musical entertainment of a high order.

May 1, 1888, he became organist and director of music at the Church of the Redeemer of this city, a position which he now holds.

Without disparagement of other choirs in this city, it may be said that Professor Shepard's quartet and chorus choir of twelve voices at the Church of the Redeemer, New Haven, is easily the best church musical organization in the city. The popularity of the music at the Church of the Redeemer is phenomenal, and it is deserved, for the almost perfectly artistic work done by Professor Shepard and his choir furnishes a rich treat to all who have the good fortune to listen to it.

Between the years 1862-72 Professor Shepard gave many organ recitals and concerts here and elsewhere, and acted as pianist for several of the choral societies existing at that time. In 1870 he was secretary and business manager of the Beethoven Festival Association, which gave a four days' festival in honor of the great master. In 1874 he conducted a performance of choral works at the Center Church, giving Buck's 46th Psalm and Sullivan's Festival "Te Deum," with orchestral accompaniment. In 1875 he conducted a three days' festival at Meriden, where several important musical works were given.



THOMAS G. SHEPARD.

New Haven.

with a confident bow of courtesy and a twinkle in the eye which invite comparison. But it still carries on its face a dignified and earnest look of ambition to go on rising and growing, and thus proving that it has already reached an altitude from which it can discover how much there is beyond.

### THOMAS G. SHEPARD,

COMPOSER, NEW HAVEN, CONN.

NO musician and composer is better known in New Haven than Prof. Thomas G. Shepard, who has long been a leader in musical circles in this and other cities of the section. Mr. Shepard is a born musician. His whole life has been devoted to musical work. He has composed some of the most popular songs of the day. He has developed some of the best musical talent of which New Eng-





SAMUEL S. SANFORD'S STUDIO.  
New Haven Conn.

In 1875 he became conductor of the New Haven Oratorio Society, and gave in different seasons Costa's "Naaman," Mendelssohn's "Elijah," Sullivan's "Prodigal Son," and Bennett's "Woman of Samaria," with a chorus of 550 voices, Theodore Thomas' full orchestra for accompaniment. The concerts given by this society were immensely successful and popular. Professor Shepard received unbounded compliments from many sources for the exceedingly great talent he displayed in drilling the chorus and conducting the several entertainments.

Ill health, brought on by overwork, obliged the professor to resign the position of conductor of the Oratorio Society in 1889. In 1882 he composed the comic opera called "Penikeese," which was presented at six performances at New Haven during the spring and summer of that year and was revived in 1884, being given several times during that year in this and neighboring cities. It has since been performed in many places throughout the country, and has always been received with most extravagant evidences of approval.

In 1883 Professor Shepard produced, with an entirely local company, Gounod's opera "Faust" entire, with full chorus, orchestra and scenic effects; this was the first time the whole opera had ever been performed in this city. This event was the chief topic of conversation in musical circles for many months, and caused the deepest interest among all who enjoy high class opera. It was considered a remarkable affair by the most competent New York critics, who praised it generously. After the performance, critics like Errani, at that time the best in New York, said that it was as good as the finest professional work. All the reliable standard critics gave the work a good record.

Professor Shepard became musical instructor of the Yale Glee Club in 1873, and has continued in that position without interruption ever since. He has composed a very large number of the most popular songs that the different glee clubs have sung, and the great success of the clubs has been largely due to the painstaking and efficient instruction he has given the members.

Probably no individual outside the college is so much thought of by Yale students and graduates as Professor Shepard. His uniform good-nature and his unselfish efforts to aid the glee clubs in all that they have undertaken will never be forgotten by Yale men as long as life to them lasts. "Yale Glees," and another, called "College Songs," are among his published works that have endeared him to the college youth of the land. Since the publication of these he has had, out of a large number of secular and sacred songs, some which have attained a sale of many thousand copies. In addition to these he has composed about fifty detached pieces, including secular and sacred songs and choir music. All of his pieces are of bright composition, requiring spirited action, which is at once attractive and most truly artistic. His most recent work is a book of anthems from the press of G. Schirmer.

Mr. Shepard has been very successful as a teacher, and some of his pupils in theory and composition have attained

man for that matter, especially when these people number many of the most prominent stage people of the day.

Mr. Shepard had the training of the Apollo Club, a carefully trained male club of thirty voices. This club sang the best class of compositions, like Rubinstein's "Morning," the cantata of "The Lord's Supper of the Apostles" (by Wagner), Mendelssohn's "Oedipus," and several of the best works of Schubert for male voices.

A more enthusiastic lover of music than Professor Shepard does not exist, and there are few musical directors or organists who work as conscientiously and successfully in their efforts to produce music in a highly artistic and cultivated manner.

That Professor Shepard may retain health and strength sufficient to enable him to continue for many, many years the work to which he has devoted his life, is the sincere wish of hundreds of admiring friends.

## SAMUEL SIMONDS SANFORD,

PROFESSOR OF APPLIED MUSIC, YALE UNIVERSITY.

THE acquisition of Samuel Simonds Sanford, as Professor of Applied Music, at Yale University, New Haven, Conn., was one of the most valuable connections that could have been formed. A natural musician of great ability—even distinction—he brought a close and intimate knowledge of, and acquaintance with, many of the greatest composers and pianists of this country and Europe which have been of the utmost importance in properly shaping the correct and at the same time the highest possible standard of excellence to the Yale School of Music.

It gave the University trustees an opportunity to make the innovation of introducing a music department into an American university on a sure footing to begin with, so that it was not an experiment in any sense from the outset. Mr. Sanford has been identified with music interests in New England for many years, and his association with such men as Joseffy, Paderewski, Theodore Thomas and Anton Rubinstein—probably the greatest pianist in versatility that ever lived—gave him an intimate knowledge of the style.



SAMUEL S. SANFORD, B. A., New Haven.

## THE MUSICAL COURIER.

methods and technic of these great artists and composers, and a consequent equipment seldom enjoyed by anyone.

Mr. Sanford began his musical career quite early, having been at the piano in some form since his very early boyhood, and long before he was in his teens. His first teacher was the celebrated Carl Klingemann, who was himself a pupil of Czerny. At the age of twelve and a half years he went to Wm. Mason, where he remained for four years, and then went with S. B. Mills, and again with Wm. Mason, studying piano and harmony with Meyerhoffer, in New York city. Afterward Mr. Sanford was in Paris with Theodore Rittur and Alfred Jaell, and also with Edward Batiste, the great organist of St. Eustace, one of the big churches of Paris. After his return from Paris, in 1871, he became acquainted with Anton Rubinstein, with whom he studied and traveled for one year. After this he had no teacher, but had the privilege of an intimate acquaintance and association with the men named above—Paderewski and Joseffy. He has always played the piano as an amateur till his association with Yale University, though Theodore Thomas thought him of sufficient merit to take him on a tour twenty years ago. On this tour he played from Beethoven and the concertos of Liszt and Mozart. Mr. Sanford rarely appeared in public till his connection with Yale; since which latter event he has appeared at the symphony concerts of the New Haven Orchestra.

It is placing credit where it undoubtedly belongs to say that Mr. Sanford has the credit for the success of the Yale Music Department through his great labor, and also his practical knowledge of the requirements of the work necessary to place the department at the start free from all objectionable and delaying features. He is unquestionably the pioneer of music in Yale, and no one denies him this distinction. It is in the practical portion of the Yale Department of Music that Mr. Sanford has been most useful. He has given personal training to many students, who otherwise, in the absorbing occupation of undergraduate life, would surely have neglected music, or treated it, at least, as an amusement purely.

Last year Mr. Sanford had four pupils to play with the New Haven Symphony Orchestra in a most commendable and satisfactory manner in violin concertos. One played the concerto of Raff, another played the concerto of Beethoven, with the Liszt Cadenzas, the concerto of Grieg and the Krakorviac of Chopin.

The character of Mr. Sanford may be summed up in the statement that his one ambition is to be a really careful and painstaking teacher, rather than a pianist, though his ability in the latter direction is unquestioned. His whole heart is in the work at Yale, which is sufficient guarantee that it is in the most trustworthy and ambitious, as well as capable, hands.



HORATIO W. PARKER,

Head of Yale Music Department and Director New Haven Symphony Orchestra.

### THE YALE MUSIC DEPARTMENT.

AMONG the American universities Yale, at New Haven, Conn., may justly claim to have deserved the honor of introducing a department of music among its other courses, placed at the disposal of the student. While the Rev. Timothy Dwight, D.D., L.L.D., is the nominal

president of the department of music at Yale, Horatio W. Parker, M. A., the professor of the theory of music, is its real head, with the co-operation of Samuel S. Sanford, M. A., who holds the chair of professor of applied music. These gentlemen are assisted by Harry B. Jepson, B. A., Mus. B., instructor in organ playing, and Isadore Troostwyk, instructor in violin playing. The department of music at Yale aims to provide adequate instruction for those who intend to become musicians by profession, either as teachers or as composers, and to afford a course of study to such as intend to devote themselves to criticism and the literature of music.

In all of the courses a knowledge of piano playing is necessary, though in a less degree if the student plays well some other musical instrument. It will thus be seen that the aim of the department is in the higher branches of technical music and is, therefore, pitched on lines that establish the department as a criterion worthy of being followed. The present thorough organization of the school of music at Yale was brought about through the work of Samuel S. Sanford, who, for a number of years, made efforts to have this department established. His labors were finally rewarded and he was given the opportunity of choosing the musical head, and Horatio W. Parker, M. A., was secured, whose labors had been previously at Boston. Mr. Parker is one of the widest known of our American composers and his importance in the world of music is better evidenced from the facts detailed in the sketch presented in this number of THE MUSICAL COURIER.

After the appointment of Mr. Parker the present curriculum was formulated and six courses in music were offered. The first year of the new régime there were fifty-six students, the second, sixty-seven, the third, seventy-six, the fourth, seventy, and at the beginning of the fifth year, 1898, there were nearly ninety. For two years previous to 1898 the course in the study of music, which had twenty-four students in 1896, had been omitted.

The work in the department is divided into theoretical and practical courses of study and it is open to undergraduates and graduates and also to special students. Admission is granted without distinction of sex. The theoretical studies consist of the courses harmony, counterpoint, history of music, strict composition, instrumentation and free composition. The practical course consists of piano, organ and violin playing. It is well to note that no student is admitted to any of the practical courses unless he shall already have been admitted to one or more of the theoretical courses. In making advances along the line of these several departments of study at Yale the faculty has introduced a system of complete examinations, and in order to pass from one study to another a certificate of proficiency in the theory of music must be held,



MRS. SHERWOOD STRATTON THOMPSON, Soprano.  
New Haven.



## THE MUSICAL COURIER.

to take the examination. These examinations are conducted partly in writing and partly in *viva voce*, and they are held in four part, harmony and counterpoint, in the history of music and in the structure of song and sonata forms.

In addition to this, an unprepared analysis of all classical works is required of students. The history of the



BENJAMIN JEPSON.  
New Haven, Conn.

Music Department of Yale is one of extreme interest. In 1895 a band of musicians came together, and, after some training by Mr. Parker, gave two concerts in Alumnae Hall and played at the first commencement exercises of the new order. Out of this first tentative undertaking grew the first New Haven Symphony Orchestra, which has since given a series of public concerts every season and has gradually added the necessary instruments which it lacked at first, until it is now completely equipped for the performance of nearly all the classical masterpieces, and is an extremely valuable adjunct to the Department of Music. The aim of the theoretical portion of the department is to encourage the serious study of music in its noblest forms, with the ultimate purpose of awakening interest in original compositions and training composers.

The first results were seen in an idyl for orchestra, composed by William E. Heasche, which was performed at one of the concerts of the orchestra in 1897. Mr. Heasche has since received the degree of Musical Bachelor, his thesis being an overture, which has been publicly performed by the New York Symphony Orchestra, as well as by the New Haven Symphony Orchestra.

The latest manifestation was a concert overture by an undergraduate student, which was performed at a concert of this department in June, 1898. There have been many intermediate compositions worthy of notice, and the future promises much of equal, and possibly greater, value.

In the practical portion of the department Professor Sanford has given personal training and encouragement to serious effort of many students who otherwise, in the absorbing and unavoidable occupations of undergraduate life, would surely have neglected music or treated it as an amusement.

Mr. Troostwyk has done a like service for students of violin playing, and other students who have had the advantage of Mr. Jepson's playing are now holding responsible positions as organists.

Some of the results of practical training were shown at a concert given by the department in June, 1898, at which all of the soloists were young students, and, as already mentioned, a concert overture of original composition and distinguished merit was performed by the Symphony Orchestra.

There are several scholarships connected with the musical department, the Steinert scholarship having been presented through the liberality of Morris Steinert, the well-known musician and music dealer of New Haven. He donated two scholarships of \$100 each, and one of \$150, which have been given since 1896. The students who receive these scholarships are selected according to their promise of future talent by the faculty of the department of music, with the assistance of a donor, before beginning the fall term. The stipends are intended to defray the expense for one student each in the branches of piano, organ and violin playing, but the money may be differently divided, at the discretion of the faculty.

In 1897 Miss Lockwood bequeathed a sum of money to

the university, the income of which is sufficient for, and intended to pay, the expenses of two students in the Department of Music. There are thus five scholarships now available. More such scholarships are needed and will doubtless be forthcoming. One of the great desires of the department is to found a scholarship to send students to Europe for a time, after finishing the curriculum here. The Prix de Rome has done infinite good to music in France.

So far the department, while it has not been self-sustaining, has been carried along to good advantage by the university trustees, but it is hoped that it will not be long before it is self-sustaining. None of the famous conservatories of Europe is self-sustaining. In some, notably the Paris Conservatoire, and the admirable institution in Brussels, under Gavaert, instruction is given for a nominal fee; in the latter place for \$5 yearly.

At Yale it is pleasing to note that the study of music is being pursued more seriously and effectively every year. The opportunities for study in America are improving constantly and the outlook for the future is as bright as one can wish, when it is remembered how old is art and how new our country. The Department of Music at Yale has an important part to play in the development of music in America, and asks confidently for moral and financial support commensurate with its needs and its aims.

The New Haven Symphony Orchestra, under the direction of the professor of theory of music, Mr. Parker, gives four concerts during the winter, to which students in any of the departments of the university are admitted for a small fee. This organization has a complete and well-



HARRY B. JEPSON.  
Yale Music Faculty, New Haven, Conn.

equipped orchestra of about fifty players, and is a most valuable adjunct to the Department of Music. It is, of course, run with a considerable deficit each year, which is supplied through the generosity of Morris Steinert, of New Haven, whose fondness for the art has caused him to spend vast sums of money in endeavoring to raise an American standard which will be worthy of our great country. Students of orchestration are afforded an opportunity to hear their work actually performed by this orchestra, and any composition which is original and of sufficient merit will be performed publicly. The Symphony Orchestra also affords an opportunity to acquire orchestral routine to those students of the violin who are able to pass the examination for admission to the orchestra.

The most advanced students of piano playing, as well as violin playing, are allowed to rehearse with the orchestra, and to perform publicly, if fitted to do so, in the judgment of the faculty of the department.

### MRS. S. S. THOMPSON.

THE musical career of Mrs. S. S. Thompson is well known to all music-loving people of New England, and especially in New Haven, where she has so long been identified with the highest development of the art of music, both as a contributor herself and an assistant in the way of teaching. As remarked to the writer by Thomas G. Shepard, "Mrs. Thompson has been one of the most remarkable of our American vocal interpreters."

Mrs. Thompson has in a most marked degree the artistic temperament, and may be said to be full of music. She has been in New Haven since she was seventeen, when she began solo work at that age. She soon jumped to the posi-

tion of being the most prominent soprano in the State of Connecticut. She was head and shoulders above anyone else. Soon after her appearance in New Haven she began concert work, touring the East, and winning the highest encomiums from the critics and public alike.

She was unusually successful at concert work, as she has been since. Her popularity was great, and only increased, and she was forced to appear often on account of the demands for her wonderful singing. She sang often in such oratorios as "Naaman," "Elijah," "Prodigal Son," "Redemption" and also in the "Stabat Mater." She has been doing a great deal of oratorio work for the past fifteen years, and is known by all the most important managers over the country.

She is a singer of very broad style, and has an intelligent and cultivated method. She is a well-known singer at the yearly May music festivals, where she has scored many triumphs in the leading soprano parts of "Elijah," "The Creation" and "The Messiah." It may be said that she has held the very topmost position as an artist and also as a lady of refinement and grace of manner in the hearts of the people of New Haven.

Everybody respects her, and she is the idol of the people literally, as nearly as that can be said of anyone.

### HORATIO WILLIAM PARKER,

COMPOSER, NEW HAVEN, CONN.

HORATIO WILLIAM PARKER was born at Auburn-dale, Mass., September 15, 1863. His father, Charles Edward Parker, born at Keene, N. H., was an architect of note, who supervised the construction of the Boston post-office building, and who twice declined the proffered position of supervising architect of the United States Treasury. Several Boston buildings, the town halls at Chicopee and Easthampton, the Shawmut Church in Boston, St. James Church at Keene, N. H., and Bethany Church at Montpelier, Vt., are monuments to his constructive skill, and evidence that the son's artistic nature and creative faculty are hereditary. The composer's mother was born in Beverly, but as a child she came to this city with her father, the Rev. John Jennings, who was the first pastor of the Second (now Pleasant Street) Baptist Church of Worcester, from 1842 till 1849.

From his mother the boy got his musical tastes, and from her he had his first instruction and his only organ lessons. When he was about twelve years old his mother became organist at Grace Episcopal Church, Newton Centre, while his father and two older brothers sang in the choir. "He was a dreamy little chap," writes Rev. Dr. Shinn, the rector, "seemingly without any special aptitudes. Certainly at that time he showed no special interest in music, as the small boy used to sit on the organ bench by his mother's side. Suddenly, when he was about fourteen years old, he seemed to wake up. He knew what he wanted. He asked his mother for music lessons, which she was glad to give. Such lessons and such work have seldom been seen—the teacher so eager to impart all that the pupil could receive, and the pupil so absorbed that



ISADORE TROOSTWYK.  
New Haven, Conn.

there seemed to be nothing else in all the world for him but music." In Boston the boy studied harmony with Stephen A. Emery, piano with John Orth, and composition with George Chadwick.

Dr. Shinn tells pleasant stories of the boy's faculty for improvising the carols that he wrote for the children's festivals, of his playing at service, and at the age of fifteen

# THE MUSICAL COURIER.

## BENJAMIN JEPSON.

years assuming direction of the music at St. Paul's Church, Dedham. Then he went to St. John's Church, Roxbury, and at the age of eighteen started for Munich, where he spent three years studying music, and became a favorite pupil of Rheinberger. It is evidence of the boy's application and capacity, and of the thoroughness of the instruction that his mother gave him, that when Rheinberger heard him play, in 1888, the famous Hofkapellmeister pronounced his organ technic perfect, and in 1884 chose him to give the first public performance of his new organ concerto. While in Munich several of Mr. Parker's compositions were brought out at the Odeon Saal by the orchestra of the Royal Music School, and received favorable notices from the German critics.

Returning to the United States in 1885, Mr. Parker became director of musical instruction in St. Paul's and St. Mary's schools at Garden City, L. I. Soon afterward he was made organist and choir director of St. Andrew's Church, Harlem. In 1888 he was appointed to a similar position at the Church of the Holy Trinity, Madison avenue and Forty-second street, New York. For a number of years he taught in Mrs. Thurber's National Conservatory. In May, 1893, he came to Boston as organist and choir director of Trinity Church, a position which he still holds. In the spring of 1894 he was appointed Battell Professor of Music at Yale University, where he is doing very valuable work.

Mr. Parker's compositions are comprised in forty-three opus numbers, the latest being "St. Christopher," a dramatic oratorio, that has only recently been completed. It has been performed in New York, Albany and Springfield, and is announced for Chicago, Brooklyn and elsewhere. Others that may be enumerated are a concerto overture in E flat (1884); Twenty-third Psalm, for female chorus, organ and harp (1884); romance for chorus and orchestra (1884); Symphony in C (1885); "Regulus," overture (1885, Munich and London); "King Trojan," ballad for chorus and orchestra (1891); "The Holy Child," a cantata; "The Ballad of the Normans"; "The Kobolds," for chorus and orchestra (1891); "Harold Harfager," for chorus and orchestra (1891); overture to "Count Robert of Paris" (1890); "The Dream King and His Love," a cantata (1893); "Cahal Mor of the Wine-Red Hand," for baritone and orchestra, besides a church service, many hymns, songs, part-songs, piano and organ pieces, suites for orchestra and chamber music.

While this is a splendid list of compositions, all well received by the critics, perhaps the most ambitious work before "St. Christopher" is "Hora Novissima." This has been performed in nearly all the large cities of the United States, and reviewed thoroughly by the critics. Its performance in 1897 at the Worcester Music Festival proved that it was a composition that could have come only from a master, and induced the authorities to repeat it in 1898.

After noting the composer's success in overcoming the "angular and unyielding rhythm," William J. Henderson, of New York wrote: "His melodic ideas are not only plentiful, but they are beautiful. \* \* \* graceful and sometimes splendidly vigorous. \* \* \* There is an à capella chorus which is one of the finest specimens of pure church polyphony that has been produced in recent years.

"It might have been written by Hobrecht, Brunel, or even Josquin des Pres. It is impossible to write higher praise than this.

"The orchestration is extraordinarily \* \* \* rich. As a whole \* \* \* the composition \* \* \* may be set down as one of the finest achievements of the present day."

Philip Hale said the work showed "the imagination of a born, inspired poet." The chorus, "Pars mea, Rex meus," he described as "a masterpiece, true music of the church," to which "any acknowledged master of composition in Europe would gladly sign his name. \* \* \* For the à capella chorus there is nothing but unbounded praise. \* \* \* Weighing words as counters, I do not hesitate to say that I know of no one in the country or in England who could by nature and by student's sweat have written those eleven pages. \* \* \* I have spoken of Mr. Parker's quasi-operatic tendency. Now he is a modern. He has shown in this very work his appreciation and his mastery of antique religious musical art. But as a modern he is compelled to feel the force of the dramatic in religious music. \* \* \* But his most far-reaching, his most exalted and rapt conception of the bliss beyond compare is expressed in the language of Palestrina and Bach."

BENJAMIN JEPSON began his career as a teacher at the age of twenty years, after receiving musical instruction from prominent teachers in New Haven, Conn.; Springfield, Mass.; Boston and New York. Since then he has been constantly and actively engaged as organist, choir leader and conductor. Mr. Jepson served as captain of infantry in the Civil War, and resumed his profession at its close. In compliance with a petition to the Board of Education containing the names of nearly two hundred prominent citizens, including the Governor of the State and the president of Yale University, Mr. Jepson received the appointment of supervisor of music in the New Haven public schools, January 3, 1865. He will begin his thirty-fifth year of continuous service January 3, 1899. The first school text book in the United States known as a "Music Reader," was published by Mr. Jepson in 1865. During his long period of service he has made three revisions of this work, which has now become a series, published by the American Book Company, and extensively used throughout the country. At the commencement of his career as a teacher Mr. Jepson adopted the plan (now in universal use) of fifteen minutes' daily

and original music, representing every schoolroom in the city, from primary to high, illustrating transposition in all keys, clefs and varieties of time, and all carefully mounted on frames covering three sides of the large hall in which they were exhibited. Classes representing every grade of instruction were also tested publicly in sight reading and dictation, the printed tests in one, two, three and four parts being in the hands of the audience.

In October, 1898, Mr. Jepson gave a most interesting writing exhibit of music at New Haven, before the State Teachers' Association. Of this the New Haven Register said: "The work exhibited is some of the most interesting that New Haven educators have seen for some time. It stands for the patience and genius of the most successful of musical educators, Prof. Benjamin Jepson. It is phenomenal in many respects, children of eight years showing a marvelous knowledge of written music that many grown singers not educated along the same lines could not show. Professor Jepson has always stood before the American public as an exponent of the 'sight reading' method of music teaching, and has a national reputation as such. His text books and musical courses are used in many schools throughout the country, and are exceedingly well adapted for beginners in the schools.

Many an old pupil of Professor Jepson has said that it was to his teaching and persistency in teaching the reading method that the success of the pupil later was due. The dictation studies are extremely interesting. Professor Jepson has taught his method so well that he can sing to a class in any grade and have his notes taken down by the children. The work is graded, naturally, from the little chaps in grade first; who can only take down a scale or easy runs, to the eighth grade, who can translate difficult music from the professor's lips. This dictation work is in several keys, and shows the thoroughness with which the pupils have been taught. It is a remarkable exhibition in every respect, and well worth visiting."

## HARRY B. JEPSON.

HARRY B. JEPSON, a member of the Yale Music Department faculty, was born August 16, 1870, at New Haven. He is one of the prominent, rising young musicians of the East, having studied the piano, organ harmony and counterpoint in the early days of his career with Dr. Gustav J. Stoeckel. Later he studied fugue, free composition and instrumentation with Horatio W. Parker, the director of the music department of Yale. Mr. Jepson was the organist of Christ Church at New Haven from 1889 to 1892, a position which he filled with credit to himself and satisfaction to the church. He was then selected as organist and choirmaster of the old Center Church, on the Green at New Haven, in 1892. There he remained until 1895, when he was appointed organist and choirmaster of Battell Chapel, Yale University, where he has very materially raised the standard of the music. In 1896 he was given charge of the department of organ playing in the Yale School of Music, and under his

direction it has almost doubled in the last three years.

Mr. Jepson was graduated from Yale University in 1893 and in 1895 received the degree of Mus. Bac. from that university. In 1896 he was made the representative of the London College of Music.

Mr. Jepson gives weekly organ recitals in Battell Chapel, from November to May, in the course of which most of the important compositions of the French, German, Italian and English schools are represented. These recitals have been more than ordinarily successful and are naturally largely attended.

In composition Mr. Jepson has also taken high rank and has presented a number of compositions for organ and orchestra, which have been well received. For a man of his years Mr. Jepson undoubtedly gives promise of a useful and prominent career as a musician. He is the son of Benjamin Jepson, the noted director of music in the public schools of New Haven.

## ISADORE TROOSTWYK.

M R. TROOSTWYK was born in Zwolle, Holland, in 1862, and began the study of the violin at the age of ten. He early exhibited such an unusual amount of talent that when sixteen years old he went to Berlin to study. Joachim, who took only students of the highest ability, accepted him at once as his pupil. After a three years' course in the Royal High School Mr. Troostwyk traveled through Holland and Germany.



MORRIS STEINERT,  
New Haven.

drill by the regular teacher. The "Public School Methods" of Mr. Jepson have achieved for him a wide reputation. He has received frequent invitations to speak before State and national associations of teachers. Mr. Jepson is an uncompromising believer in the theory that recreation in music should be ever held subordinate to the study. To quote his own words: "The children of the public schools are entitled to a key by which in future years they may themselves be enabled to unlock the treasures of music. To estimate musical proficiency by any other standard than that of ability to read music, is a grievous wrong to the children as well as the public which supplies the funds to teach them."

As an illustration of what has been accomplished in New Haven it might be stated that during a certain year from May to May, Mr. Jepson with a chorus of fifty school graduates presented to the public three standard oratorios in their entirety, viz., "Creation," "Messiah" and "Elijah," with only a piano accompaniment, the soloists and pianists at each performance being also school graduates.

Sight reading and musical dictation are features in the musical curriculum of the New Haven schools. Elaborate specimens of musical dictation were on exhibition at the World's Fair in Chicago, also at the Atlanta Exposition. At the recent convention of the Connecticut State Teachers' Association in New Haven it is probable the finest exhibition of written music ever seen in the United States was open for public inspection. It consisted of something like fifteen hundred sheets of dictated





PROF. CHARLES BONNEY.  
New Haven.

Joachim gave him the following glowing testimonial:  
I can recommend Herr Troostwyk, of Holland, as a carefully educated violinist, who, by his talent and youth, gives promise for the future as a great virtuoso. In addition to his zealous studies in my solo class, he did not neglect to pursue with intelligent perseverance the orchestral studies, so that he is equally well adapted to assume the position of concertmaster.

In 1881 he played for the King of Holland, and two years later he was professor of violin at the Academy of Music, Amsterdam. In 1888 he filled the high position of concertmaster of the "Concert Gebouw." During his career as concertmaster Mr. Troostwyk has played under the direction of the following composers and conductors: Brahms, Bruch, Rubinstein, Benoit, Bülow, Massenet, Moszkowski and Grieg. Here, whether as concertmaster, soloist or instructor, he has added steadily to his reputation. Combined with rare technique he displays all the passion as well as tenderness of the born artist. Wherever he has appeared he has won the highest encomiums.

Since the foundation of the Department of Music at Yale University Mr. Troostwyk is at the head of the violin department, and among his numerous pupils are some who have attained already a high degree of excellency. The New Haven Register, speaking of Mr. Troostwyk, said:

The violin playing of Mr. Troostwyk was listened to with the keenest enjoyment, for no one who has ever heard this little wizard of the violin can forget his exquisite and finished work. He plays with a technique, broad, brilliant and faultless, and his tones are always accurate, and remarkable for their purity. He is, without doubt, one of the best violinists in the country, and his work is fast gaining the recognition that it deserves.

#### MORRIS STEINERT.

It might properly be said that the whole success of Morris Steinert is based upon the fact that he is a philosopher. Like many other philosophers, he may not appreciate this himself; he may not be conscious, self-conscious of this fact, and yet to us it appears that all he has accomplished is due to his philosophical resignation. No man can pass through his struggles and come out of them as unscathed as he has without dealing with some, some certain elementary principle of life. With one it is the solution of a scientific theory; with another it may be the pursuit of pleasure; another may find his recompense in a form of idealism or spiritual effort, another in religious or ascetic resolution. Mr. Steinert sought it in philosophy—we venture to say and believe—and is therefore as quick and electric in his mental activity as he was a quarter of a century ago, for if there is one thing philosophy will do it is to act as a tonic on age—that is to say practical philosophy, the philosophy of life as applied to living.

Very few men are constructed on such lines, lines which

give one a rather keen enjoyment of existence because, while they enable one to see all the sores and sorrows of struggle, they also enable him to enjoy the humor of the hour with more than ordinary zest and unction. Morris Steinert is therefore as humorous and witty now as he was a quarter of a century ago when he was only dreaming of the Steinertone.

"Steinertone!" "Steinertone!" what is that? Ah, yes, what is the Steinertone? One of these days THE MUSICAL COURIER will explain what constitutes a phenomenon in the history of musical instruments and musical tone; such a phenomenon as may revolutionize the piano question in all of its bearings. Not only the touch of the piano but the touch of the player; not only the touch of the player but the technique of the player; not only the technique of the player but the technique of the piano builder; not only the technique of the piano builder but also the technique of the man who compiles the text books.

"But what has this to do with tone?" It is the tone called Steinertone, produced through the invention of Morris Steinert, that imperatively demands these concessions, and may, before long, insist upon them. But we are not on the Steinertone just now; we are on M. Steinert. A biographical sketch at this late day would not suit the subject of this article—not a particle. He has reached that period when it is no longer fascinating to read so much of the past, but when the future appears, with deeper and more concentrated interest and its perspective gives more pleasure than ever—that is, for the

philosopher. So many biographical sketches of Morris Steinert, and articles on the great house known as the M. Steinert & Sons Company, which he founded, have been written that it were a waste of material to reiterate them once more.

Up near Yale University, where Morris Steinert is residing, as of yore, he is a figure of central interest in musical life, if not a central figure of musical interest—probably both. He is the throbbing heart of the musical body, and it must be stated to his credit that he is a staunch adherent and active and aggressive advocate of classical musical lore. He loves his Bach and his Mozart, as they call it in German, and an evening with Haydn and Beethoven chamber music is one of his delights. A man imbued with the enthusiasm of the subject as he is must create a contagion in his community which is bound to be benefited by his activity and incessant insistence for good music. Whatever good he may have done, this is the greatest good accomplished by Morris Steinert.

#### CHARLES BONNEY.

CHARLES BONNEY, of New Haven and New York, has been very prominent in New Haven musical circles for the past seventeen years. His work has been that of a vocalist and vocal teacher, he having sung in some of the most prominent church choirs of the city.

Last year he was invited to become a teacher at the New York College of Music, Alexander Lambert director, and is now entering upon his second year at that institution. He was met with the heartiest appreciation of the college authorities in his work. Mr. Bonney also receives pupils at his private studio in Carnegie Hall, New York, Wednesdays and Saturdays of each

week. Ten years ago Mr. Bonney organized the vested boy choir at St. Thomas' Church, New Haven, which from the very first took rank as one of the most effective and distinctively satisfying boy choirs in the Diocese of Connecticut. He has also been connected at various times with other churches in New Haven as tenor and director.

Mr. Bonney, whose voice is a tenor of the pronounced lyric type, carefully developed and equalized from C to C, has recently formed a male quartet for concert work, including two of his more advanced pupils, taking himself the first tenor part. This organization is known as the Knickerbocker Male Quartet, and can be secured for concerts, musicales, &c.—in New York and vicinity—furnishing entire program if desired. They have been uniformly successful from the very first, having received the most flattering indorsement of all who have heard them.

Mr. Bonney studied the vocal art with great assiduity in former years under the guidance of the Italian masters Errani and Lamperti père, appearing with distinct success in some of the more important roles in oratorio and opera. He is a teacher of the so-called old Italian school.

From the earliest years of his career Mr. Bonney took high rank as a singer, his tenor being recognized as one of the most pleasing on the American stage, and he sang with effect with Annie Louise Carey in "Elijah." He also sang in "Faust" successfully, besides several of the less heroic roles of light opera. He also toured this country in concert with Levy, Donaldi, Chatterton-Bohrer and other notables.

He went to New Haven to become solo tenor in Trinity Church choir, at that time including Mrs. Harry Rowe Shelley, as soprano, and the now famous basso Ericsson F. Bushnell. Mr. Bonney has a most engaging personality, and is popular in the profession.

#### MADAME TEALDI.

MADAME TEALDI, well known in New York as one of the old-time opera singers, has for the past four years been making weekly trips to New Haven, Conn., dividing her time between New York and that place, where she has been a most successful teacher of the voice. She has built up a very large clientèle among the very best residents of the university town.

Mme. Tealdi is a woman of great strength of character, with marked native ability and with intellectual developments beyond the average.

She began her earlier career by studying oratorio in London and attending Randegger's classes at the Royal



MADAME TEALDI.  
New York.

Academy, in order to get the true traditional renderings, and also in order to interpret and be able to teach them. She was for a long time in Paris, where she took a daily lesson from François Wartel, and, under him, she took especial care to learn the art of producing the cantilena style, of which Nilsson was the chief exponent in singing. She also studied this course with several of the best operas, including "Aida," "Traviata," "Rigoletto," "Faust," "Lucia di Lammermoor" and many others.

In Italy she studied with Lamperti, Della Valle and Sangiovanni, thus acquiring the choicest Italian method of voice production. It would seem that, with all this tutelage by noted masters, she would have been an accomplished artist, but her ambitions knew no bounds, and she was not content to study the voice alone in all of its phases, but spent nearly four years with some of the best teachers in theory, harmony and musical composition, in order to obtain a general idea and foundation of music, not restricting the knowledge to one particular part.

In connection with all of these musical researches, Mme. Tealdi became very proficient as a linguist, mastering most of the important European tongues, so that she might be able to teach songs in their true language. She taught successfully in Paris and commanded an operatic career in Italy of marked prominence, having a soprano voice of more than ordinary compass. Her operatic career, however, was short-lived, owing to her marriage with Signor Tealdi.

In America and especially New York Mme. Tealdi is known for her amiable disposition, her charming personality, and for her unusual strength and great versatility as a musician and teacher. She prepares for the operatic stage and also for concert work. Many of her pupils are now filling prominent positions in oratorio, church, concert and operatic work.

In New Haven she takes, naturally, the highest rank among the local teachers, having her studio in the same rooms with E. A. Parsons, the well-known piano teacher of New Haven.

### MRS. GRAZIELLA RIDGEWAY ROBERTSON.

IN talking to the writer one of the leading music critics of New Haven not long since spoke of Mrs. Graziella Ridgeway Robertson in the following terms: "It may be said of Mrs. Robertson that she is possessed of a highly artistic temperament, is full of music at all times, and is one of the few really great American artists who have triumphed in spite of all obstacles. She suggests the Italian or French artist in the warmth and fidelity of her work, and she is an enthusiastic musician. She may be said to be an emotional singer and is always one of great strength and versatility. In addition to her many other accomplishments as a musician, she is a finished accompanist. But it is as a singer that she is especially brilliant. She has a perfect technic and a wide repertory, both as a vocalist and a pianist. Her playing, while not so strong as her singing, is, at the same time, remarkable, and she would win (as she has won), almost as many laurels as a pianist as a vocalist. In plain English, she is a thorough and brilliant musician, with natural talents which training and a wide experience have enhanced. She throws her soul into her work, her brightness and intellect being her chief aid in all of her conceptions. Quick witted, she has scored triumphs where less gifted singers, intellectually, and with less enthusiastic natures, would have met with mediocre success. In New Haven Mrs. Robertson is a favorite in a social way and in demand at the most fashionable musicales. She has been a factor in contributing largely to the raising of funds for charity, and has been at the head of many entertainments for this purpose. She is also prominent as a teacher, many of her pupils being eminent as choir singers, while others have taken high rank in concert and oratorio work."

In former years Mrs. Robertson sang in opera, but gave this up some time since from personal choice, and is now living in her own home at New Haven, where she has a class in vocal culture and piano. While a mere child Mrs. Robertson, who was then Miss Ridgeway, developed phenomenal musical talent, and at the age of fourteen she began her career as a public pianist in Boston, after having studied less than two years the piano with the best masters at that time, such as Joseph Hills, Robert Goldback, Francis Hill, Carlyle Petersilea and his eminent father, Franz Petersilea, who pronounced her a little wonder and predicted a great musical future for her. She was, at one time, a pupil of the New England Conservatory, in one of the different classes for piano instruction, and was known as the "show pupil" at all the lessons, being obliged to play selections and exercises for the benefit of the entire class, which was the means of making her proficient enough to play at the large concerts given

by the conservatory in Music Hall, before audiences of 4,000 people. She was, at these concerts, received with tumultuous applause and flattering remarks from her masters. She played such compositions as Mendelssohn's "Variations Serieuses," his G minor concerto and others equally as difficult.

The story of Mrs. Robertson's career in her younger days relates a series of triumphs quite remarkable for a young artist, and it would be interesting to give it in detail, were not the length of this sketch limited. It is enough to say that her touch was marvelous, at the same time it was delicate, firm and velvety, while her interpretation of difficult compositions was considered wonderful for one of her years. She was sought after continually to play at all the best concerts given in Boston and its vicinity. Being regarded as a wonder in her youth, it is not remarkable that she should have developed in later years until the height of fame was reached. She began with an absorbing love for her art, which has intensified up to this day. It was deemed remarkable that this young woman should have been gifted with as much ability in the vocal line as she has as a pianist, but such proved the case, and she had no sooner begun to study singing than it was apparent that she had a voice at once glorious and beautiful. It was a high, dramatic soprano and she seemed to master it from the start. It is flexible, full toned and of remarkable range, her upper notes being rich, pure and brilliant.

She went abroad, and, before she was twenty, she had sung in the principal roles of "Les Huguenots," "Lucia di Lammermoor," "Masked Ball," "Rigoletto," "Mignon," "Crispino," "Don Giovanni" and "Carmen." She sang "Les Huguenots" with Parepa, Adelaide Phillips, Wachtel and Clara Louise Kellogg Strakosch. Mrs.



MRS. GRAZIELLA RIDGEWAY ROBERTSON.

New Haven.

Robertson was also a member of Mrs. Agatha States' Opera Company, a famous organization in the palmy days of Italian opera.

An idea of her wonderful ability to sustain herself may be learned when it is stated that she sang for an entire year in concerts with Ole Bull, the tour extending to the Pacific Coast and, six months following, with M. Wieniawski. In both tours her success was phenomenal. Mrs. Robertson's experience, however, has not been limited to opera, as she sang for a time in Old King's Chapel at Boston, at St. Bartholomew's in New York, when that fashionable house of worship was downtown, and, just before going on her tour with Ole Bull, she was offered a position as solo soprano at Grace Church at a salary of \$1,500, which her engagement with Ole Bull would not permit her to accept. She has also sung in all the famous oratorios. Of course, it goes without saying that an experience born of so diversified a musical career as hers has been, cannot fail in satisfactory results. She is now devoting her life to teaching the art of singing and the piano, and if there be any virtue in long and successful experience, she ought certainly to be in a position where her services in either would be of the greatest possible value. In addition to voice building and the art of singing which Mrs. Robertson acquired from the most famous instructors, the latest being Madame Anna de la Grange, of Paris, she also teaches elocution and those accessories which young singers most need to achieve success.

Among the press notices of her earlier career the following from a Boston paper will testify to what was thought of her in those days: "Miss Ridgeway's concert last Tuesday evening at Chickering Hall was a most triumphant success, and fully established the reputation of this youthful debutante for popular favor. 'La Farfalla,' by Torry, although very difficult, was rendered by her in a most charming manner, while that exquisite piece, 'The Last Rose of Summer,' was given with a pathos and expression of tenderness seldom equaled. Miss Ridgeway, although very young, has a voice unrivaled for its freshness and purity of tone, and we may safely predict for her a most brilliant future, and that she is destined to become a star in the musical horizon."

Another Boston paper contained the following: "Miss Graziella Ridgeway, the promising young singer, who came out with such distinguished honors some weeks since, created quite a little furore, although evidently very nervous from having to face so large an assemblage. She sang the 'Skylark' song with Gilmore's Band, and, upon an encore, displayed her wonderful flexibility of voice to still better advantage in a piece to which she played the accompaniment herself."

Still another Boston paper said: "The fair young beneficiary, Miss Ridgeway, appeared in the double capacity of vocalist and pianist, and in both roles acquitted herself with marked credit. Her piano pieces were 'Rondo Brillante,' by B. Hummel, and another by Mendelssohn, in both of which she had the accompaniment of second piano by Mr. Petersilea. By her proficiency upon this instrument she astonished those who knew her only as a singer. She sang the Prayer and Barcarolle from Meyerbeer's 'L'Etoile du Nord,' and the 'Nightingale's Trill' with excellent effect, giving a third song, upon an encore, most effectively."

Another Eastern paper spoke of Miss Ridgeway as follows: "Miss Ridgeway, with her petite and pretty form and features and well rounded voice and pure articulation, achieved a magnificent triumph."

One of the most pleasing incidents of the career of Mrs. Robertson occurred while she was on her concert tour with Ole Bull. She was invited to many social functions in the South, and it was while at New Orleans that she happened to meet Strakosch, who was there at the time giving concerts with Mme. Carlotta Patti and Annie Louise Cary. These distinguished artists attended a matinee given by Ole Bull, at which Miss Ridgeway sang the "Shadow Song" from "Dinorah" so well that Strakosch came into the anteroom and said to her: "I want to engage you right away for either concert or opera, but I have not yet my plans fully made." To this Miss Ridgeway answered, "I cannot now promise anything, as I have some months longer with Ole Bull." At this concert Patti and Annie Louise Cary paid her the highest tribute, and were among the most enthusiastic there.

The next May, when this most successful tour was ended, immediately upon her arrival in New York, she went to New Haven to sing one Sunday in church, but the committee offered her inducements to sing there during the entire summer, which she accepted. The quietude of the old town was new and afforded her a much needed rest after such hard and continuous study. The next fall Strakosch sent for her again to sing the Queen in the "Huguenots," but she received the telegram too late, being out of town when it came. After this Strakosch made her the offer of \$1,000 per month, the contract to last three years, to sing whatever roles in opera that he would select; but she was then engaged to be married, and had decided not to sing except at rare intervals for charity. Signor Brignoli, who was called the "silver voiced tenor," urged her to sing Norina in "Don Pasquale," in New York with him, which she did, and, as usual, with tremendous success. At the close of the opera Mr. Wetherel, the manager of the Emma Abbott Opera Company, offered her a magnificent salary to sing alternate nights as prima donna with Miss Emma Abbott for a long season, but this also was declined. Henri Wieniawski, the violinist, offered to make a fine contract with Miss Ridgeway to sing three months throughout Canada and the Eastern States, but this she also declined. Miss Adelaide Phillips came to New Haven twice to induce her to be the prima donna of the Boston Ideal Opera Company, which she was then forming with Myron Whitney, McDonald and Barnabee. The last appearance of Miss Ridgeway in opera was as Marguerite, in "Faust," and in "Penikeese," a light opera, given in New Haven, with Mr. Dubreuil, the veteran stage manager of the Academy of Music, New York city, as director, and Thomas G. Shepard as conductor of the magnificent orchestra, brought over from New York for the occasion. The performances were given for the benefit of the Yale Navy, and it was a great financial and social success.

There are so many incidents of similar interest to write about Mrs. Robertson, both before and after her retirement from the stage, that it would make a volume. She still retains the charm of youth, and is to-day a woman of com-



manding presence, attractive personality, a brilliant conversationalist, and, withal, one of the most attractive and popular musicians on the continent.

### J. JEROME HAYES.

ONE of the most popular as well as talented of the younger teachers of voice culture is J. Jerome Hayes, of New Haven and New York. Mr. Hayes is of that school of professional teachers who ignore publicity of any kind, but who has elevated himself to the foremost ranks of the profession strictly on the strength of his individual merits—not puffery. His brilliancy, however, is acknowledged by all, the best proof of his worth being that he is now giving fourteen lessons a day throughout the year, and his pupils number many of the best singers on the stage.

His recent recital in Carnegie Music Hall, New York, by his many pupils received most favorable attention from the best critics, and its success was overwhelming. Mr. Hayes was solo tenor for two New York churches, the last being in the Church of the Divine Paternity, in Fifth avenue and Forty-fifth street. Recently two of his pupils sang before Mr. Barnaby, of the Bostonians, who pronounced them worthy of an engagement in his company. Mr. Hayes was born in Harwinton, Conn., thirty-five years ago, and his record as a teacher has been out of the ordinary.

For the past four years he has brought out several pupils at the teachers' conventions at New Haven, an honor of considerable significance. He is deservedly popular with his confrères, and has about all he can do to attend to his rapidly increasing patronage. His specialty in teaching is perhaps that of oratorio and concert singing, at which he has been singularly successful.

No man was ever more conscientious in his work than Mr. Hayes, and to this element of character is due his high attainments in the profession of music. He has no opponent who does not speak highly of him, and his standing in the ranks is beyond criticism in any sense.

Of one of his pupils who sang the part of Millicent, in the opera of "Penikese," recently presented in New Haven, a local paper said: "Miss May Loveridge made a pronounced hit. Vocally no one had any misgivings regarding her ability to do full justice to the score, as she

is one of the best of our resident sopranos. She made a pretty stage picture, and sang with perfect familiarity with the score, her voice being of exceptional purity and grace." Miss Loveridge had an offer to sing in one of



J. JEROME HAYES.

the largest New York Presbyterian churches, but another engagement prevented her accepting the position.

### E. A. PARSONS.

PROBABLY no musician in New Haven or even in the State of Connecticut is more widely and favorably known than E. A. Parsons. A brilliant and scholarly pianist, an able organist and a composer of much originality, he has won fame in many quarters, including New York city.

Mr. Parsons' career as a pianist has been varied and successful, his programs of recitals and concerts numbering up into the hundreds, and his press notices being of the best. His experience at the organ includes five years' service at the Church of the Divine Paternity, on Fifth avenue, New York, where his music was considered to be among the finest and most elaborate to be heard in the metropolis.

It is as a teacher, however, that Mr. Parsons is most renowned, and pupils from all parts of the country testify to his unusual ability as an instructor and to his possession of that gift most rare in the teacher of any art, the ability to impart his knowledge to others. He is the director of the New Haven Conservatory of Music and also teaches in New York, where he has a studio in the Knickerbocker Building, Broadway and Thirty-eighth street.

A few of the pupils of Mr. Parsons who have attained celebrity are as follows: The late William Fullerton, Jr., whose two operas made such a success in London; Mrs. Mary Knight Wood, the song composer; John S. Camp, the composer and organist; George Eugene Eager, the pianist, of Chicago.

### MRS. E. A. PARSONS.

MRS. E. A. PARSONS is the only daughter of the late William Ives, who was so well known a generation ago as a teacher of the piano and who was her instructor, together with Dr. William Mason. As a child she won distinction in many concerts by her marvelous work at the piano, and later she made several tours through the New England States, playing in solo and with orchestra, and always with the most pronounced success.

Her charming personality, joined to an exquisitely refined style of pianism, has gained her hosts of friends, both in New Haven and in New York.

Mrs. Parsons receives a limited number of pupils, but she has brought out several successful pianists, whose playing proclaims her work to be both thorough and skillful.

A picture of Mr. and Mrs. Parsons will be found on the third page of "Music in New Haven."

## "Died in Her Arms."

ONE of the most cherished beliefs of love-lorn youth is that the hero, after doing all sorts of mighty deeds, at last "dies in her arms."

Alexander Moszkowski, that terrible iconoclast, scoffs at "her" arms. "It was 'their' arms, the arms of half a dozen, half a hundred, a hundred shes," he cries, "who played one or other of his works till he gave up the ghost." He rashly had repeated the story that the composer breathed his last in the arms of the Princess Marcelline Czartoryska, when a friend interrupted him.

"That is not so," his candid companion said; "I know all about it. The Czartoryska and all Chopin's intimates were by his bedside, but the lady who played the piano, and in whose arms he died, was the Countess Delphine Potocka. She had a beautiful voice, and first sang for him Stradella's hymn to the Virgin, and then at Chopin's wish a psalm of Marcello. A piano had been wheeled up to the bedside, and she played her own accompaniment."

"Then he died in the arms of Delphine?"

"So some people say. My authority says that while the countess was singing he died in the arms of his own sister."

"I would have sworn it was Czartoryska," was Moszkowski's answer. "It is a biographical riddle. It would pay one to make inquiries and arrange the answer in a kind of monograph."

The pair of friends began to search for details of Chopin's last moments, and while they were prosecuting the investigation they happened to meet at a private musical soirée. Refreshments were brought in, and the prudent Moszkowski retired into a corner with a bottle, when a stately dame, whose singing of an old operatic air had distressed his soul, sailed up.

"I hear that you intend to write a book on Chopin's last hours," the lady said. "Is the report correct?"

"Not a book, only a little memorial, and then only if I can obtain data on which I can rely."

"I entreat you to write the little work," she said. "It is time at last to rend the tissue of fabrications spun about one of the most sacred moments of art history! What I have suffered from these aristocratic legends! My voice, however, was too weak to silence their fictitious accounts. Listen, then. It was no aristocrat whose performance ac-

companied the flight of Chopin's soul; it was no countess, no princess, but a simple bourgeoisie. My mother has told me about it often enough. She was an excellent pianist, Chopin's favorite pupil, and she was with the crowd of friends who stood around his bed. When the angel of death brushed with his wing the master's brow he expressed a wish to hear the F sharp minor prelude. He was very fond of this piece because he composed it in a melancholy period when he was longing for George Sand and Majorca. Among all the throng of artists there present my mother was the only one who knew the prelude by heart. She played it as only she could. Then as the last note died away she hastened to the bed and in her arms the great Frederic breathed out his lovely soul."

Moszkowski expressed his profound thanks for this priceless bit of information, but suggested that while he did not doubt the accuracy of her recollection of her mother's words, still other people, of a more skeptical turn, might require some corroborative evidence. "Perhaps," he continued, "you can tell where I can find it?"

The lady reflected for some moments and then said that the Chopin tradition was preserved in all its purity at Lemberg. In that Galician city Mikuli had established a regular hothouse of Chopin culture, and naturally there the truth might be found to confirm the statement.

To Lemberg therefore inquiries were sent, and soon an enterprising journal informed its readers that a work on Chopin's last hours was in course of preparation, and requested all its readers to forward documents or statements to the address appended.

The results surpassed all expectations. The letters sent in, with all kinds of facts, would have made a series of volumes in elephant folio. Most of the communications came from respectable matrons, whose bloom of youth was fading in Chopin's last years. The names of the writers—well! Discretion must be observed, for every one of these letters contradicted every other. Here are some specimens:

SIR—I need not inform you that at the end of the forties I was Chopin's favorite pupil. As a student of musical history you must be acquainted with this fact. What you do not seem to know is that I am the person who, by the

master's request, played beside his death bed his "Berceuse." The seraphic sounds of this cradle song lulled him to eternal sleep. When I had ended, I knelt beside him and received in my arms his latest sigh.

"I shall be thankful if you will use this authentic declaration, to put to confusion all pretenders of every kind."

"SERAPHINE, BARONESS A., née B."

SIR—It is well known that many fables are current respecting Chopin's last moments. The most absurd is the one that Liszt in his day used to hawk about, that Chopin's last act was to kiss the hand of the musician Gutman, as if we ladies would have permitted a man to receive the last proof of friendship! How could it be possible after Chopin had whispered to me, his favorite pupil, 'Play, if you please, for my departure, the romance from my F minor concerto.' I obeyed. I played, I rose to approach him. I was dressed in white and blue, a lamp threw a golden shimmer on my then very ethereal figure, and some still living eye witnesses of the scene declare that I reminded them of one of the angels of 'Fra Angelico.' All respectfully made way for me; even the Czartoryska and the Potocka drew back, and thus I had the boon of enfolding Chopin in my arms when his soul went to join those of Cherubini and Bellini.

"AGLAIA COUNTESS D., née E."

It may be here briefly mentioned that if any confidence is to be placed in the letter writers and their mothers, aunts and grandmothers who were on that day in Chopin's lodging in Paris, according to the summing up of their declarations, there were played, no more, no less, that the four ballades, five and twenty preludes, nineteen nocturnes, the barcarolle, two sonatas, four variations, the Funeral March, fifty mazurkas; in short, almost all Chopin's works except the Scherzi and the Concert Etudes. According to a very modest calculation there must have been 180 arms engaged, and of these sixty are still alive in full possession of their faculties.

Under the circumstances how can truth be discovered? Perhaps a congress of the still living ladies in whose arms Chopin died might—the idea is too dreadful!

## Music in Hartford, Conn.

BY NATHAN HENRY ALLEN.



HARTFORD is situated just half way between New York and Boston, on one of the main thoroughfares, but so far from both cities that she does not catch much of the heat rays from these musical centres; appreciably less than New Haven and Bridgeport on one side and Springfield and Worcester on the other. It is not surprising, then, that the art atmosphere is rather chilly and forbidding in Hartford. With the rapid increase of population the list of music teachers in the city directory keeps pace by lengthening each year, and all these teachers seem to make a living, but the great occasions that brace and stimulate and lift us out of ruts do not come often, and thus with a great deal of music making our averages are not high.

It is easy to look back to former years and conclude hastily that in this respect they were better than the present, but it may not be true. Hartford made friends quickly with Theodore Thomas, back in the early seventies, and he came again and again, and was greeted almost unvaryingly by large houses. Aside from the pleasure he gave, the educational influence of his concerts was very great; but a new generation has sprung up, and the influence of pure music as then exerted has been greatly lessened. We have fine string quartet concerts, and we had them then; we have piano recitals, and we had them then in greater number; but of late years it has been a profitless undertaking to bring symphony orchestras to this city, and our greatest need is that they come, and come frequently.

Next to that is the need of a suitable music hall, an ample and artistic concert room, with organ and chorus stage. Our concert-goers have had to be content in listening to orchestra and chorus in armories, where they were at least comfortably housed from the weather, but ever conscious of the incongruity of the surroundings. Alas! we have no Mr. Carnegie to provide for the artistic growth of all the people, as he provided for Pittsburg. Through the generosity of wealthy men Hartford is to have a magnificent part system.

We hope some rich man intending to make a large public bequest will seriously consider a music hall and the good it would do. It will never come in any other way, and our hopes are not on the top of the wave that it will soon come in this way. Our waning May festivals would have a great uplift if Hartford had as good a hall as Worcester has; and this leads me to mention choral work. The history of choral music in this city is a long, and for the most part, honorable record. The Jubal Society was founded in 1824, and after a few years was reorganized and known as the Choral Society.

Under the instruction of English musicians these early chorus singers got a very comprehensive knowledge of Händel's music, and in 1828 "The Messiah" was performed for the first time in Connecticut. We could hardly be content with the way it was done, as solo singers were scarce and an orchestra not obtainable; but it was a good thing to have given it at all.

There was some sort of a singing society in existence here nearly all the time until 1858, when the Beethoven Society was founded, and for fifteen years, under the leadership of Dr. J. G. Barnett, did an important work, and was so well sustained by the public that the best obtainable artists were introduced to Hartford in its

concerts, and through the works performed it may be save to say that its impress is still felt.

The next society of importance was the Emerson Chorus, one of the strongest bodies of singers we ever had here. The concerts given in association with Theodore Thomas in the old Opera House—now given over to vaudeville—were delightful occasions, and linger well in the memory. It was as accompanist for this society that our able and popular



THE STATE CAPITOL.  
Hartford.

chorus conductor, R. P. Paine, was first initiated into the work he has since made a specialty. As conductor of the Hosmer Hall Choral Union, the New Britain Philharmonic Society and the now defunct Choral Society of Mid-

dletown, Mr. Paine has given some notable performances of oratorio by combining these societies. The Hartford Chorus is now preparing "The Messiah" for its midwinter concert under Mr. Paine's direction.

The Memnon Club, whose active head is Mrs. Charles Dudley Warner, is doing an excellent work by procuring the Kneisel and Adamowski quartets for a series of concerts, providing song and piano recitals, and from profits assisting indigent and deserving music students. The concerts are given in Unity Hall, and the club is reasonably sure of good sized and fashionable audiences.

Hartford, already exceptionally well provided with church organs, is to have two more first-class instruments in a short time. A large instrument with electric action is now being set up in the Fourth Congregational Church, the gift of some anonymous friend of the church. The Pearl Street Congregational Society has placed an order with Muller & Abel, of New York, for a fine three manual organ, to be completed and ready for use when their new church is finished. The popularity of the Centre Church organ



MEMORIAL ARCH.  
Hartford.

among musicians led the Pearl Street Society to select this firm, as they have with them Charles Engelfried, who did so distinguished a work in voicing the above instrument. With this fine organ at command Mr. Loveland, the organist, will of course continue his recitals begun in the old church, where the organ is entirely inadequate. It is not announced who will play the new organ in the Fourth Church, but it should be a thoroughly competent solo player, as a so-called institutional church should make ample use of its organ, when it has a good one, for the good of the people, week days as well as Sundays.

Now that I am on organ music, mention should be made of S. Clarke Lord's first recital of this season, given a short time ago at the Asylum Hill Congregational Church. This church, situated on the west side, a mile at least from the business centre, in the midst of fine residences, is always well attended, and Mr. Lord is sure of appreciative audiences. With the increased facilities for rapid transit we regard New Britain as a very close neighbor, and Hartford people go out in considerable numbers to concerts given there.

They will be attracted by two courses of concerts, the one to be given by



E. F. Laubin, a pianist and organist of ability, at the First Church, and the other at the South Church, under the direction of R. P. Paine, who is the organist of the church. The latter course will consist of eight organ concerts, two of which will be given by Mr. Paine and the other six by non-resident organists. The first has already been given by I. V. Flagler, of Auburn, N. Y.

A club of clever amateurs, the membership made up of a considerable number of young society women, has been meeting on Saturday mornings for several seasons and doing its own music making; but last year it made a single departure from its routine work, and engaged Mr. MacDowell for a

piano recital. It was a good move, and suggests that these are the very people to take up the problem of orchestral concerts and the ones most likely to solve it successfully. If there is a famine in some remote region money can be raised readily; if this is not a famine right at home I do not know what to call it.

We were once up in Beethoven pretty well, but before we got to Brahms the supply was shut off. We sadly need, too, an antidote for the ceaseless comic opera drivel that is ever present, and is hardly redeemed by a few exceptional works. As Emerson says, "The air would rot without lightning." Oh, for a shock of Richard Strauss!

## N. H. ALLEN.

THE subject of this sketch has been active and prominent in the musical life of New England more than a quarter of a century, and for twenty years his influence and efforts have been directed to the advancement of musical culture in, and almost throughout, the Connecticut Valley. Located in the city of Hartford, and rarely working out of it, he has been the instructor of men and women, who in turn are doing the most valuable educational work in the region, as well as in far-away cities and towns. He has originated and fostered so many enterprises for the cause of music that a certain music publisher in New York speaks of him facetiously as the "Bishop of Hartford."

Mr. Allen was born in Marion, Mass., in 1848. His fondness for music was manifested in early childhood, his interest in it ripened as he grew old enough to take part as a boy in choirs, and his later ambition was to be a singer. An illness and subsequently the forced use of the voice shattered this hope, and he turned his attention to the organ, but has kept up his interest in and always has been more or less occupied with voices.

After preliminary studies, mostly in Providence, Mr. Allen went in 1867 to Germany, where he remained three years, the pupil of August Haupt, in Berlin. The latter part of this time he taught harmony to several Americans who desired to study counterpoint with Haupt, but were not sufficiently advanced; and he also taught counterpoint to several while they were gaining sufficient knowledge of the language to work successfully with the master. This was an experience of value, and it was deemed a high compliment to be thus recommended. Some instruction was also received from Eduard Grell, the director of the Singakademie, of which society Mr. Allen was a member for more than two years.

An acquaintance with Dr. Wilhelm Rust, the then editor of the *Bach-Gesellschaft* publications, proved of the greatest value. On returning to America, and wishing for reasons to be as near his early home as possible, Mr. Allen settled in New Bedford, Mass., where he was at once offered the position of organist and director in the Unitarian Church, the most prominent position in Eastern Massachusetts, outside of Boston. This was held seven years, during which time a series of free organ recitals was instituted, the first that had been given in that city, in many of which Mr. Allen's best pupils were heard to advantage. He prepared the first list of musical books for the free public library, the nucleus of a large and important collection pertaining to the subject. He also started a club for part-song singing, and published a large collection of German part-songs with English translations.

In 1878 Mr. Allen removed to Hartford, becoming organist of the Park Church, succeeding the late Henry Wilson—who had much more than a local reputation—and again he began to give organ recitals, the first free recitals that had been given in Hartford. These recitals were not given in any considerable number, however, until, in 1883, he went to the Center Church to take charge of a large and new Roosevelt organ, when several yearly courses of recitals were given. With the heavy labor of a large teaching business these recitals were finally relinquished, but have been carried on by prominent pupils and others.

In 1890 Mr. Allen founded the Connecticut State Music

Teachers' Association, which held its first convention in Hartford, and which has gone on with marked success since that time. The same year he started the Musurgia Club, a small chorus limited to forty and containing only the best choir singers in the city. The concerts given by the Musurgia Club for several seasons were models of refined and elegant part singing, and were largely attended. Mr. Allen was one of the original members of the New York Manuscript Society, is a member of the American Guild of Or-

William A. Gaylord, organist of the Piedmont Church, in Worcester, Mass.; A. L. Towne, organist of the First Congregational Church in Waterbury, Conn.; Benjamin W. Loveland, organist of the Pearl Street Church, in Hartford, and Clarke Lloyd, organist of the Asylum Hill Church, in Hartford.

Mr. Allen's studio on the top floor of the Cheney Building, commanding a wide and interesting view, is a very large room, containing a valuable musical library, and filled almost to repletion with an excellent collection of Colonial furniture, picked up for the most part in odd and out of the way places during summer vacations.

## ALFRED BARRINGTON.

PERHAPS there are no dissenters to the statement that one of the most popular baritone soloists around that section of New England contiguous to Hartford, Conn., is Alfred Barrington, of the latter city.

Mr. Barrington is possessed of a wonderful voice, which has been heard frequently in New York city, and all over the New England States. It is a high baritone, and one of exceptional sweetness and wide range of tone. Particularly adapted for song recitals, oratorio and concert work, it has both adaptability for parlor or the largest halls, there being no apparent limit to which it will not carry with perfect ease. And it is always the same melodious, musical voice that thrills the hearer on all occasions.

He is a member of John S. Camp's famous church choir, the Park Congregational, of Hartford, where he has been singing for a number of years.

Mr. Barrington was born in Manchester, England, but has been a citizen of the United States for over twenty years. He studied with Rheubin Merrill, of Boston, and F. E. Bristol and W. Courtenay, of New York. He has an extensive repertory, including "Elijah," "The Messiah" and all of the cantatas.

Mr. Barrington is at home in oratorio, and no better evidence could be offered of his marked abilities in this direction than the fact that on one occasion, when a noted artist was to appear in "Elijah," at Hartford, sickness prevented him from filling the engagement at the last moment. The audience was gathered, the house was well filled, and all was expectancy when the curtain should go up on the star who was to delight them. But he came

not, and the oratorio was in a state of uncertainty and embarrassment. The star had been detained through sudden indisposition, and the management was in a dilemma most distressing. Someone came to him and announced that perhaps Mr. Barrington could be rung in as a substitute. Without delay Mr. Barrington was hunted from amidst the maze of the audience.

"Mr. Barrington," said the manager, "can you sing this part in 'Elijah?'"

"Perfectly," answered Mr. Barrington, "and I shall be most happy to accommodate you."

It is needless to say that he acquitted himself most admirably, and quite naturally became the hero of the hour. The audience had been made aware of the situation, and there were no bounds to the applause accorded Mr. Barrington. He sang as Hartford had seldom heard any one sing, and the brilliant young baritone was given salvos of the most enthusiastic applause. It was more than lavish, and after that the star of his talent was in the ascen-



NATHAN HENRY ALLEN.  
Hartford.

ganists in the Founders' Class, and is also a member of the New York Clef Club.

Of late years he has done a good deal of literary work, and has made valuable contributions to the history of music in New England in a series of articles published in the *Connecticut Quarterly*, which are to be continued. He has also delivered several addresses before associations of music teachers. The list of Mr. Allen's published compositions embraces a large number of church anthems, song—both for single voice and in parts—organ and piano music, and one choral work with orchestral accompaniment. He has also published quite a number of organ transcriptions, some of which have been played by many concert organists. A considerable number of compositions and arrangements still remain in manuscript.

Conspicuous among the men Mr. Allen has trained for the profession are R. P. Paine, of New Britain, who has made a brilliant reputation as a chorus conductor; William C. Hammond, of Holyoke, a well-known concert organist;



ALFRED BARRINGTON,  
Hartford.

dancy. Mr. Barrington has received some of the most enthusiastic notices from the best music critics in this country through his singing of the *Lieder* of Schubert and Schumann, as well as for his splendid rendering of oratorio. He has sung with such artists as Nordica, Bloodgood, E. Williams, Miss Jessie Hallenbach, Miss Feilding Roselle and many others of equal note.

In Hartford, which Mr. Barrington has made his home for several years, he is highly appreciated, and has a large class of pupils of the best talent. His appearance at any public musical function is sure to add largely to the attendance. Personally, he is magnetic, cordial and suave of manner to all.

#### JOHN S. CAMP.

PROBABLY in all of New England there is not a more widely known or more popular musician than John S. Camp, the organist and composer of Hartford, Conn. Mr. Camp is a native of Middletown, Conn., where he was graduated from the Wesleyan University in 1878, with high honors, taking the degree of M. A. in 1880. He studied piano under George H. Howard, of Boston, Mass., and E. A. Parsons, of New Haven, Conn.

He also studied organ with Harry Rowe Shelley, Dudley Buck and Samuel P. Warren. Theory and composition were taken up with Mr. Buck, and orchestration with Anton Dvorák. Mr. Camp has been organist and choir-master of the Park Congregational Church for the past eighteen years, this being the first position held by Mr. Camp, and the first really important one. Of his choir work too much cannot be said, his present choir being considered without a superior in this country, so far as the perfect rendition of fine church music is concerned.

Mr. Camp appears to have a peculiar adaptability for the complete mastery of his work as choir director, and the work done by his choir is at all times of the best, showing the most painstaking care and skilled drilling for every service. Competent critics have pronounced his Park

Church choir music as beautiful as can be heard outside of the heavenly precincts, and the writer indorses its superior quality.

As a composer Mr. Camp takes high rank, his songs, church anthems and compositions for piano, organ and orchestra having been received with great favor in this country and abroad. Among the most important of these works are sonata No. 1, for organ, in G minor (MSS.), in four movements; string quartets in four movements; concert overture, "The Time Spirit," for orchestra alone (in MSS.); ballad, "The Song of the Winds," for chorus, soprano solo and orchestra, and the "Forty-sixth Psalm," for chorus, soli and orchestra. Mr. Camp is now at work on a "Pilgrim Suite," in three movements, for orchestra, two of which are finished. This latter work is founded upon Bunyan's "Pilgrim's Progress."

As an organist Mr. Camp possesses great skill, and his recitals at Hartford and elsewhere have been largely attended and highly praised. He is recognized as having no superior in Hartford either as a church or concert organist. He has been prominently identified with the Connecticut State Music Teachers' Convention, and was president of that organization last year (1897). He is a member of the Manuscript Society of New York, and his presence at the deliberations of that body is always

felt. Mr. Camp is a founder of the National Guild of Organists, and a member of the council of that body.

Mention having been made of the Park Church choir, it may be in place to say that to Mr. Camp's thorough discipline it owes its many triumphs as well as accomplishments. In directing his choir he has never done so at the sacrifice of his amiability of manner, either, which is ever a marked characteristic of the man.

It is no disparagement to the merit of the other organists of Hartford to say that the organ recitals of Mr. Camp have the impress of originality upon them, and they always reflect the individuality of the performer. It is in the conception and character of these recitals that the genius and true value of his work stand out in such bold relief. They are strong in the musicianly and art element, and so it is not so much in the selection and arrangement of the programs that force these organ recitals to the front as both original and unique in their character, as it is in the divergence from beaten paths noted herein.

Mr. Camp has done quite a little conducting in Hartford and vicinity, and always with the same success as has marked most of his musical efforts in other directions. He conducted with unusual skill the Hosmer Hall Choral Union one season, when Dudley Buck's "Light of Asia" was presented under the composer's direction. He has also directed other concerts with soli, chorus and orchestra.

As an individual Mr. Camp is popular, though quiet, retiring and modest to a degree. He prefers to allow his works to speak for his merit, and his ambition is to be a thorough musician. Kindly by disposition, at the same time he exercises a strict discipline over his choir members, all of whom honor and respect him in the highest manner.

#### MRS. VIRGINIA P. MARWICK.

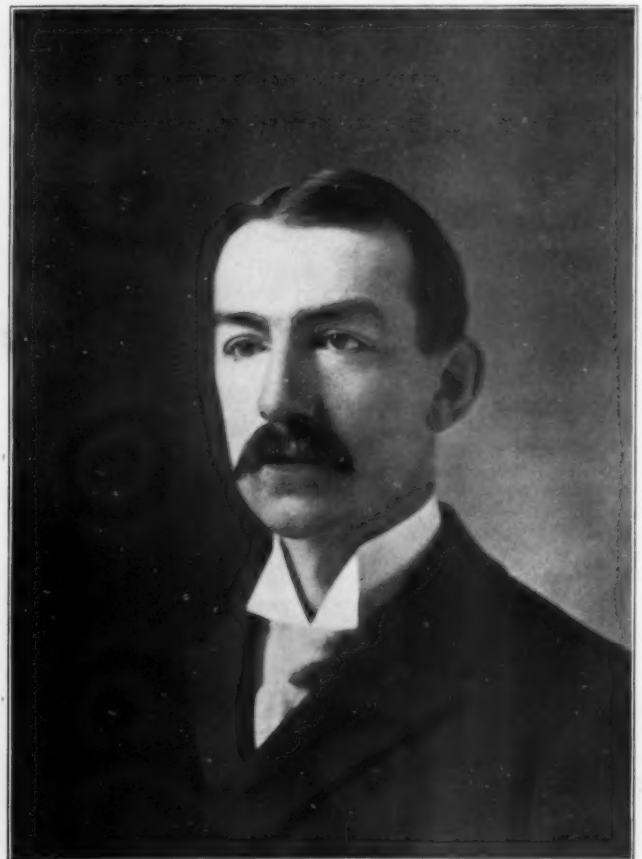
THE subject of this sketch, Mrs. Virginia P. Marwick, is a native of Portland, Me., inheriting to a marked degree the musical talents which were evident in all the members of her family.

The foundations of her musical education were carefully laid under the supervision of the best local instructors, and her amateur successes gave promise of future proficiency.

Recognizing in her the attributes of the true lyric artist, the late Chas. A. Guilmet gave her opportunity for extended study and training under his care, and upon graduation granted his diploma for proficiency in vocal technic.

After post-graduate work with the most renowned instructors of this country, among whom was Fursch-Madi, of New York, Mrs. Marwick went abroad, and for two seasons was under the tutelage of such well-known preceptors as Shakespere and Randegger, of London, and Madame de la Grange, of Paris.

Mrs. Marwick received the highest commendations and



JOHN S. CAMP.  
Hartford.





MRS. VIRGINIA P. MARWICK.  
Hartford

praise from Professor Plugue, who was in charge of the dramatic work at the Grand Opéra, Paris.

These advantages, combined with her own genius, have placed Mrs. Marwick in the very front rank of musical instructors, and her ability to impart her knowledge and enthusiasm to her pupils has made many of them prominent in the musical firmament.

Continued residence in the city of Hartford, Conn., has permitted the people of that cultured town to become well acquainted with Mrs. Marwick's voice and work, but her reputation is more than local, and she has been often heard and admired in the larger cities, both North and South, in oratorio, concert and opera. Her numerous successes have shown that she exemplifies the best precepts of her own teachings.

Her repertory is practically unlimited, and includes many of the leading operas, in which she has appeared with marked success, and all of the oratorios. Her voice is a contralto of phenomenal range, combined with great sympathetic and dramatic force.

In this work there is not an artist now before the public who has elicited from the critics and the press greater and more deserved praise than Mrs. Marwick. This is shown and stands on record by her long list of press encomiums.

These vocal qualities, with a pleasing personality and able physique, fully entitle Mrs. Marwick to rank with the great contraltos that the American public have delighted to honor.

#### MRS. FRANCIS A. SMITH.

THE subject of this sketch, Mrs. Francis A. Smith, is a native of Loughborough, Leicestershire, England. She came to this country when very young and lived for two years in Wyoming. She then came East to Connecticut, where she has since lived.

Mrs. Smith made a thorough study of the piano and afterward took up vocal music, first under Mrs. Virginia P. Marwick, of Hartford, and later under William Courtney and Charles H. Clarke, of New York. She has sung successfully in a number of church positions, notably at

All Angels', in New York, and at the Park Congregational Church, in Hartford. She was also offered the position of soprano at the Central Church, in Brooklyn. Mrs. Smith has sung with great success in concert, oratorio and light opera, having appeared in leading soprano parts in "Iolanthe," "Pinafore," "Mikado" and other light operas. She has become identified with vocal music in Hartford and is one of the best known singers in Connecticut.

Mrs. Smith is soprano of the Park Church in Hartford, under the directorship of Mr. Camp, and is well known, being one of the leading vocal teachers of the city, and having pupils who occupy prominent church positions in and about Hartford. She is a young woman of charming personality, and has accomplished a great deal in a really short space of time. She has sung with Mr. Lamson, in "The Erl King's Daughter," and has sung in "The Creation" and "The Messiah." She has also sung on two occasions with the Damrosch orchestra and also under Mollenhauer with the Boston Festival Orchestra. Besides this Mrs. Smith has sung in Boston, New York, New Haven, Lowell, Springfield, Troy, N. Y., Providence and other prominent musical centres.

The Boston *Globe*, in speaking of Mrs. Smith on one occasion said:

The star number on the program was undoubtedly the "Bell," by Saint-Saëns, and sung by Mrs. Francis A. Smith, who has a delightfully fresh and vibrant voice.

The New Haven *Palladium* said:

Mrs. Smith's solos were the arias, "With Verdure Clad," from Haydn's "Creation," and "He Is Kind, He Is Good," by Massenet. In the last of these songs Mrs. Smith showed true operatic style and great dramatic genius. Her voice in both upper and lower registers was true, unwavering and clear.

A late issue of the Utica *Saturday Globe* has this to say of her:

Of Mrs. Smith too much cannot be said. She has sung successfully in church and concert, but was unheard of in opera until she appeared in "Priscilla," produced here two years ago under Mr. Macomber's direction. Since then she has improved rapidly; she has a bright and sweet face, a smile that is an added charm, and a voice that is as pure and fresh as a thrush's. She wins the audience at once.

#### MISS ANNIE MOULTON.

ONE of the more recent candidates for public favor in New England as an artist is Miss Annie Moulton, of Hartford, Conn. Miss Moulton has only recently returned from a three years' course abroad, having been in Paris most of the time under Madame Marchesi. While in Paris she filled several salon engagements with credit and even distinction, her encomiums from press and people being of unusual enthusiasm. Before going to Paris Miss



MRS. FRANCIS ARTHUR SMITH.  
Hartford.



ANNIE MOULTON.  
Hartford.

Moulton was four years under Jules Jordan, of Providence, and during that period she filled engagements at Hartford, Springfield and Providence in quartet positions. Miss Moulton's voice is a light soprano of magnificent range, and she handles it with consummate skill in all her renditions.

Since returning to America she has appeared in concert with such artists as Gérardy and Lachaume, and has sung with the Arion Club, of Providence, besides several others.

Miss Moulton has an extensive repertory of French, German and English arias and songs. Among her most valued testimonials the following from the *LONDON MUSICAL COURIER*, by S. Schlesinger, is one of the best:

Aside from a beautiful voice, Miss Moulton has marvelous facility.

*Le Menestrel*, of Paris, says:

Miss Moulton's beautiful voice and great skill were wonderful.

These are only a few of the many notices that tell of the remarkable voice which is fast making Miss Moulton famous as a vocalist of extraordinary merit, and it is only a question of a little while when her reputation will be national. She is already being much sought after in New England, and her sphere is constantly broadening.

#### S. CLARKE LORD.

PROMINENT among the younger organists of New England may be mentioned S. Clarke Lord, of Hartford, the organist of the Asylum Hill Congregational Church. Mr. Lord is a native of Saybrook, Conn., but was called to his church in Hartford in 1890, having thus served for nine years. He has studied the organ with N. H. Allen, of Hartford; Dr. Gustav J. Stoeckel, of Yale University, and William C. Hammond, of Holyoke, Mass. He has studied the piano with Perlee V. Jervis and George Edward Stubbs, of New York city.

Since he has had charge of the Asylum Hill Church he has raised the standard of music there in a marked degree, and his choir, which consists of a quartet of superior soloists, with a chorus of twenty voices, is recognized as one of the best in the East. Mr. Lord has given a series of organ recitals each season, the programs including the standard works of the best composers, and these have been largely attended and commended. Each month during the winter the choir gives a service of song at which a wide range of cantatas and portions of oratorios have been successfully given. He devotes a large portion of his time to teaching and has pupils in organ and piano, and also in harmony.

Mr. Lord is a young man of attractive personnel and

quite popular socially, and his merit is properly valued by his congregation and the thousands who have heard him in his magnificent playing on the organ. His future, of course, is in no wise problematical, but is a matter which must necessarily be considered most promising.

#### WINFIELD VEAZEY ABELL.

ONE of Connecticut's busiest and most progressive teachers, and certainly the teacher whose work covers the widest territory, is Winfield Veazey Abell, of Hartford, who has studios also in Middletown and Meriden. Mr. Abell was born in East Hampton, Conn., in June, 1865. His principal teachers in voice culture have been Charles Tenny and Mrs. Edna Hall, of Boston, and Oscar Saenger, of New York. He was taught piano by Otto Bendix and Dr. Louis Maas, both of Boston, and Heinrich Barth, of Berlin. He studied the organ under Arthur Foote, of Boston, and harmony with G. W. Chadwick, of Boston.

Previous to studying abroad, Mr. Abell occupied two important positions in the South for eight years as musical director of Jackson Institute, of Abingdon, Va., and the South Carolina College for Women, at Columbia, S. C. Mr. Abell's music department at the latter college was pronounced by celebrated concert pianists equal to, if not surpassing, any musical college in the South.

His success as a teacher, covering a long period, has been time and time again referred to in the columns of *THE MUSICAL COURIER*, and the reputation he made in former years still brings him many flattering offers to return South.

After returning from his European studies Mr. Abell decided, however, to teach in Middletown, Conn., nine miles from his native town, where he founded the Middletown School of Music. In order to extend the scope of his work he opened a branch studio in Meriden, Conn., and, later, one in Hartford, Conn., the latter in the Y. M. C. A. building. The Hartford class built up so rapidly that he decided to locate in Hartford permanently, where arrangements are about perfected for the establishment of a school of music, further particulars of which will appear in the columns of *THE MUSICAL COURIER*.

The many musicales given under Mr. Abell's direction have always been artistic successes, and this may be said especially of the series given in Middletown for the last two years.

Competent critics characterized the Middletown presentations by Mr. Abell as being the best of that character ever attempted in that charming little city. Mr. Abell is equally successful both as a vocal and piano instructor. His pupils have never been known to go to another teacher, except through his advice or from a change of residence. They are all fond of him and improve rapidly under his masterly instruction.

Mr. Abell believes that no progressive teacher ever stops studying, and he still goes to New York once a week for voice culture lessons, under Oscar Saenger. He is as close a student as he is an able teacher. Though a good organist and pianist, it is,

perhaps, as an accompanist that Mr. Abell excels, he having received many testimonials from some of the best American artists, and, recently, he has received flattering offers for a touring contract over America.

Mr. Abell's enthusiasm and progressive ideas are sure to be felt in Hartford's circles. He is popular, careful, painstaking and makes friends quickly, is highly regarded

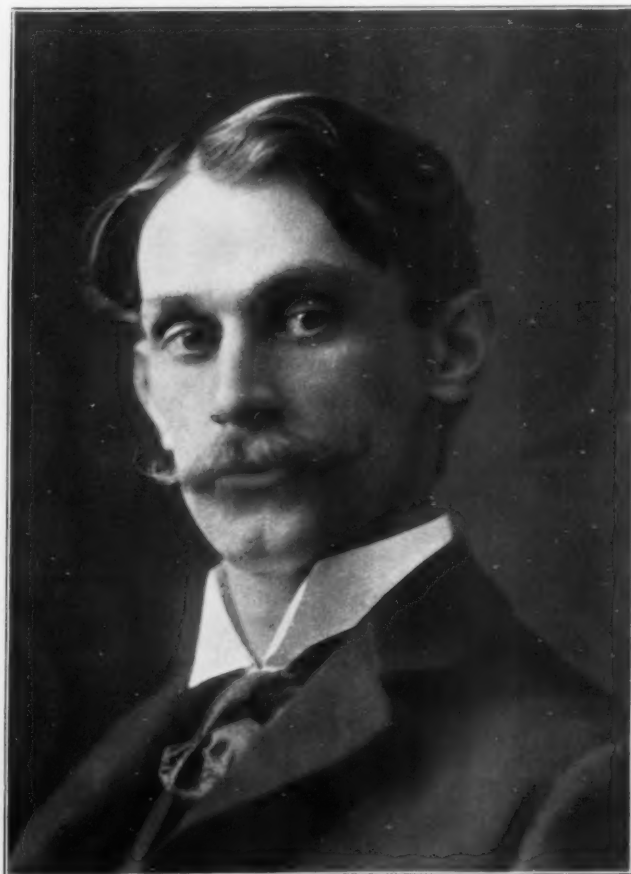


S. CLARKE LORD.  
Hartford.

by his pupils and is a citizen of more than ordinary abilities, aside from his ability as a sterling musician.

#### SARAH H. HAMILTON.

MISS SARAH H. HAMILTON, of Worcester, Mass., is a native of Boston. Miss Hamilton possesses a "soul for music," as the professional phrase maker would have it, and has been of that temperament since she was quite young. She is now connected with the Hartford School of Music, in Hosmer Hall, and her success has



WINFIELD V. ABELL.  
Hartford, Middletown and Meriden.



## THE MUSICAL COURIER.

been more than ordinarily brilliant. She is a thorough disciplinarian, a close student, and has made progress in her art every year of her professional career.

Miss Hamilton studied organ and harmony under S. B.

Hill Congregational Churches, in Hartford. She has also appeared in concert and oratorio as a soloist of note.

Mrs. Roulston is also well known as an able and successful, as well as painstaking, teacher.

She is a lady of fine presence, beautiful, both in face and figure, and with a voice which is in itself a fortune. It is a true mezzo soprano, of strong range and quality. There is always a great demand for Mrs. Roulston to appear in concerts and musicals, where her rich voice always makes her a favorite. She sang at the last New York Music Teachers' Convention, held in Rochester, N. Y., where she acquitted herself with more than usual honors.

Speaking of her voice the *Morning Telegram*, of Troy, N. Y., said:

Mrs. Roulston followed, singing the aria "Elsa's Dream," from "Lohengrin." The rendition was most artistic, and deserved approbation. Mrs. Roulston has all the

culture, paying particular attention to the study of the voice. Here his natural abilities as a teacher were recognized, and in the fall of 1890 he was made a member of the faculty in the vocal department, where, for a few years he worked under the supervision of the head of that department, Mr. Herbert W. Greene, materially profiting by his valuable advice and experience.

With increasing experience and as an added sense of the responsibilities and possibilities of the vocal teacher grew upon him, he determined to still further equip himself and broaden his views. Acting on this decision he resigned the work in New York and spent the season of 1895 abroad, studying with the celebrated vocal specialist William Shakespeare, of London, and Vannini, the equally well-known maestro of Florence. His previous experience in vocal work made his study with these masters particularly helpful and conduced to make him what he is today, a well-rounded, resourceful and practical teacher.

Upon returning from abroad Mr. Hardy located in Hartford and soon won a position in the front rank of the teachers of that city. His recitals, given at the close of each season's work, are a practical demonstration of his ability in the development of voices, and show his finished work. He has pupils occupying important church positions in many cities throughout the State, and by his skillful work he is constantly adding to the list of available material for church and concert work.

Mr. Hardy has a pure, lyric tenor voice, which he uses to the best advantage. He sang in the double quartet at the Broadway Tabernacle for two years, and was for one year solo tenor at Dr. Spinning's church, Madison avenue, corner Seventy-fourth street, New York city. He was also a member of the American Composers' Choral Association. At present, however, he devotes his time almost exclusively to teaching and sings but little.

The *Hartford Times* says, speaking of Mr. Hardy:

Herbert C. Hardy achieved another triumph at the complimentary recital by his pupils at Unity Hall Tuesday evening. The cozy concert hall was filled by the friends of the thirty or more pupils of this prominent vocal instructor, and the frequent applause was well deserved. His last recital is favorably remembered, and the musicale of Tuesday evening was a repetition.



MRS. MARTHA L. ROULSTON.  
Hartford, Conn.

Whitney, and piano under B. J. Lang, Carl Baermann and E. H. Noyes. After her finish in America under these renowned masters Miss Hamilton went abroad for several years, and was in Berlin under Moszkowski, with whom she made wonderful progress. She is devoted to the classics and to the romantic school, and while she does not appear so frequently now in concert as formerly, at the same time she has made some very successful appearances as a pianist, and is to-day considered one of the most skilled instrumentalists in Hartford.

But when all this is said the fact remains that Miss Hamilton is at her best as a teacher, where she has risen so

characteristics of a finished vocalist. Her tones are pure, her range extensive, her transition easy, with a clearness of enunciation that is admirable. She also sang three pretty songs, "From Out Thine Eyes," by Ries; "Gypsy Lullaby," by Hechscher, and "Longing," by Schlesinger. Again was the audience treated to an exhibition of vocal ability, and the singer's sensibility to the sentiment of the composer; and as she left the stage, followed by vociferous applause, there remained with the audience a desire that the charming vocalist may be heard again in this city.

This is one of the many press notices of similar and pleasing quality which have been written about Mrs. Roulston.



SARAH H. HAMILTON.  
Hartford, Conn.

rapidly among her associates in the profession. She has been for four years at the Hartford School of Music, and has also quite a large class of private pupils.

It might be said just here that Miss Hamilton is considered a thorough teacher, and no one will come forward to protest against this tribute.

### MRS. MARTHA L. ROULSTON.

ONE of the best known and most highly appreciated vocalists of the capital city of Connecticut is Mrs. Martha L. Roulston, whose charming soprano voice has pleased so many audiences of church congregations. Mrs. Roulston was one of the favorite pupils of J. F. von der Heide and Madame Bernd, of New York. She was for a long time the soprano soloist of Plymouth Church, in Brooklyn, and of the South Baptist Church and the Asylum

### HERBERT C. HARDY.

"P<sup>ET</sup>TS are born, not made." This assertion may be applied with almost equal truth to teachers. To be able to impart knowledge clearly and systematically, to be able to discern sympathetically the needs of a pupil, and to meet those needs with good judgment and helpful suggestion implies a faculty for teaching which is, to a large extent, a gift of nature as surely as is a gift for pure poetry or a beautiful voice. Supplement this natural faculty with careful training and large experience and there is produced one of society's most useful factors—the teacher.

The subject of this sketch, Herbert Clinton Hardy, is by instinct and training an instructor. His proclivities in this direction are demonstrated by the fact that at the early age of sixteen he held a teachers' certificate, and, while still in his teens, held important positions as a teacher in the public schools.

After graduating from the high school of his native city, Watertown, N. Y., in 1883, he qualified by continued study in advanced normal schools to take the examination of the College Board of Regents of New York State, in which he was successful, receiving a diploma from that college. About this time, however, Mr. Hardy, through a natural love of music, determined to adopt it as his profession, and in the fall of 1887 he entered as a student the Metropolitan College of Music in New York city, where he took a three years' course in general musical



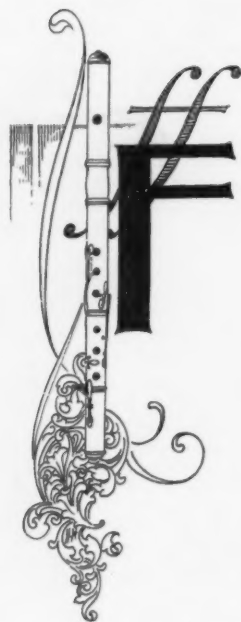
HERBERT C. HARDY,  
Hartford, Conn.

About another of Mr. Hardy's recitals the *Hartford Courier* has the following:

Mr. Hardy not only had the advantage of showing the results of his training of individual singers, but appeared as conductor in the two chorals of his class, Housley's "Tell Her I Love Her So" and Schumann's "Gypsy Life," which were well interpreted and sung with excellent shading. The program had many fine numbers, and the singers won much applause.

## Music in Springfield, Mass.

BY CHARLES THOMAS LOGAN.



FOR a city of its size, Springfield is one of the most imposing to be found in America. It is the western metropolis of the State of Massachusetts, is located on the banks of the lovely and picturesque Connecticut River, some 30 miles north of Hartford, Conn., and about 130 miles from effete Boston. It is probably without a rival in this country as a place of thrift, the population being reckoned among the most prolific in resourcefulness to be found in all America. There is great wealth in the city, and the people have all the attractions of living in a great city, for there is everything in the way of advantages that the most capricious natures could ask. The city has more fine parks, magnificent public libraries, art museums, historical, literary and other societies, all organized for the promotion of the higher education of the masses, than can be found in many cities of four times the population.

In this respect Springfield is in very truth a wonder, and it is not surprising that the residents should be so proud of their accomplishments in this particular.

But Springfield is remarkable in more directions than in the high standing she takes as an art and educational centre. It is a city of wonderful accomplishments in manufacturing, insurance and other commercial lines. Thrift is everywhere noticeable, and if there be any drones in the vast hive of industrial harmony they do not show themselves to the casual visitor. The thing which is most striking to the stranger-visitor, however, is, first, to learn that the population is not over 65,000, and then to notice the extreme amount of activity in the streets. Main street in Springfield has been regarded as about the finest thoroughfare of its kind to be noted in any of our cities of three or four times its size. It ranks well, in point of architectural imposingness and hurry and bustle, with Main street in Buffalo, Fourth street in Cincinnati, or Olive street in St. Louis. The clang, clash, bustle and whirr of the long lines of electric street cars that make Springfield so lively and suggestive of business are a noticeable feature of the city's life and energy.

These electric lines radiate from Springfield in all directions, and place in direct contact a large population among the adjacent towns and cities. Even Hartford, Conn., is soon to be connected by a direct electric line of trolley

cars, while Holyoke, Chicopee and Chicopee Falls, together with numerous other thrifty communities, are in constant touch with the city by lines which run every minute of the day. This system of electric lines around Springfield is almost without a peer in any city of this country, and it places a population which is directly tributary to the city of not less than 300,000 within easy reach.

The stores of the city, which are magnificent tributes to the enterprise of their owners, are most commendable and attractive, and they draw from all the surrounding territory a business which gives Springfield notable importance. The insurance companies of the city have been institutions of great value to the financial standing of Massachusetts, and they have been and are now a never-ending source of value-increase to the wealth of the section.

These merely cursory remarks are but a tithe of what could be said in a descriptive way of beautiful Springfield. There are residences and streets which are not surpassed anywhere. The Wesson residence, in Maple street, is said to be the finest in New England, its cost being estimated variously at from \$750,000 to \$1,500,000. This is one only of many superb homes and estates at Springfield, that of Mr. Barney, the world-known skate manufacturer, with its fine parks, mausoleum and statuary, being in the suburbs of Springfield.

If the artistic temperament of the people be a criterion by which one can judge of such matters, certainly then but few cities in America of similar size can boast of the musical importance that Springfield, the bustling western metropolis of the State of Massachusetts, does. In addition to having a series of the most brilliant recitals, concerts and other forms of musical entertainment through the year, the winter seasons are particularly prolific of evenings when music holds full sway. But it is in the spring that the muses bring forth their lyres and attune them to the season's fullest joys, for it is

then that the annual musical festivals are held, at which are congregated the most artistic talent the continent affords, and the chori are in the hands of such men as only take the highest rank as directors. Last season Mr. Chadwick, the noted conductor of Boston, brought over his great Symphony Orchestra, and each year has been noted for the appearance of just this class of talent, thus making the Springfield festivals rival the best given in Chicago, Cincinnati, New York or elsewhere.

The city has produced some noted talent among the music folk of Amer-

ica—some as composers, others as vocalists, on the lyric and operatic stage, and also many notable teachers. That Springfield is thoroughly musical could be evidenced in no more tangible manner than that she has sustained annually for eleven seasons her magnificent spring festivals.



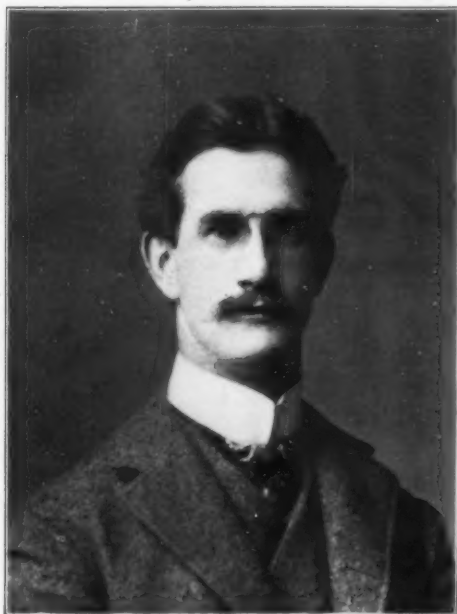
HIGH SCHOOL BUILDING.  
Springfield, Mass.



## THE MUSICAL COURIER.

### JOHN F. AHERN.

**T**HIS promising young baritone and teacher, John F. Ahern, of Springfield, Mass., is a native of the city of Hartford, Conn. He has been the baritone soloist in the South Church in Springfield for four years. This is Dr. Moxom's famous church. Mr. Ahern is the Supervisor of Music in the Chicopee public schools, and he has also a



JOHN F. AHERN.  
Springfield, Mass.

large class of private pupils. The fact that he was taught by George M. Greene, of New York, is sufficient evidence that he has had proper training.

A prominent musician of Springfield, in speaking of Mr.

Ahern, said: "I have been all over this country and I don't know a lovelier, a stronger, or a more beautiful voice than Mr. Ahern's. He has one of those peculiar and fascinating baritones which charm us under all conditions. He uses the same method as Dr. Charles Guilmet, of Boston, one of the most famous teachers of his time, and I have especially admired him as a magnificent specimen of the choir singer. He is what I would call a high and low baritone. His lower notes are especially beautiful, and I might say that he has a really wonderful range for a baritone. He has appeared a number of times in concert, and every time I hear him I like him better."

Coming from a source so high as this tribute does it is all the more marked. Mr. Ahern is a young gentleman of ambitious tendencies, and it is no wonder that he is making rapid strides in his profession. He has a charming individuality and bears the mark of prosperity on his countenance, which, of course, adds considerable to his strength of success.

### JOHN HERMANN LOUD.

**T**HIS distinguished concert organist inherits his musical talents from many generations of ancestors who were prominent in musical circles. His musical talent was always encouraged at home and he grew up to be a musician naturally and inevitably. When only nine years of age his father procured for his use a pedal organ which was at once adopted by the boy as his favorite instrument, and from that time to this the pedal organ has been his choice. His exceptional command of the pedals is what might be expected from an uninterrupted practice upon them since he was nine years old.

Mr. Loud studied with Franz Grönicke in Berlin, then spent a year in Paris under Alex. Guilmant, studying organ, technic and harmony; afterward he took a course in English church music, choir training and fuller work in general musical lines with Dr. Varley Roberts, of Magdalene College, Oxford. Here he was much appreciated for his services in the college chapels and on special occasions, and without having studied at all in connection with the institution passed a successful examination before three of the most distinguished organists of England, viz.: Dr. Bridge, of Westminster Abbey; Sir George Martin, of St. Paul's Cathedral, and Sir Walter Parratt, the Queen's

organist at Windsor Castle, and was elected an associate of the Royal College of Music. The examination was passed in Easter, 1895.

Mr. Loud returned to America thoroughly equipped as a concert and church organist. At present he is organist



JOHN HERMANN LOUD.  
Springfield, Mass.

and choirmaster of the First Congregational Church, of Springfield, Mass. Mr. Loud is an exceedingly busy musician, yet finds time to give organ recitals occasionally. He always attracts large and cultivated audiences and never fails to win their approbation. Mr. Loud is as much celebrated for his correct interpretations as for his abilities as an executant. He has a large and enthusiastic following.

## Music in Middletown.

### C. R. SMITH.

**A** BRIGHT, ambitious, talented young musician is C. R. Smith, the organist and choir director of Wesleyan University, at Middletown, Conn. Mr. Smith is still quite a young man, having been born August 29, 1878, at Albany, N. Y. He began the study of the piano at the early age of eight years with Mrs. E. L. Denny, with whom he studied for five years. He then studied the organ for two years with Prof. Samuel Belding, of Albany. He received the organ and choir of Trinity M. E. Church of the same city in 1891, when he was thirteen years of age, and held it for three years, when he left to come to Middletown to enter Wesleyan University.

Such progress as that made by Mr. Smith is unusual, and is considered among those who know to be phenomenal. Since being in Middletown he has had the organ and choir—the directorship of the latter for the Methodist Church—for the last four years, and the college organ for three years. Mr. Smith has also helped the college glee club and drilled it for the last two years. It is not adding too much praise to Mr. Smith in saying that the glee club, under his management, ranks better than it has ever ranked before, and it is considered the foremost musical college club of the East.

Mr. Smith gave a series of organ recitals in Middletown at the college chapel on the occasion of the opening of the new chapel organ (Hutchings, builder). There were three recitals, and he was assisted by Miss Austin, soprano; Miss Bak, contralto; Fred Vinal, tenor, all of Hartford, and William Butler Davis, baritone, of Middletown.



CLARENCE R. SMITH,  
Middletown, Mass.



GEORGE N. MORSE AND PUPILS.  
Worcester, Mass.

## Music in Worcester.

**W**ORCESTER, Mass., is now the second city of the State, and can lay claim to a population of some 115,000. It is growing rapidly, and bids fair to outstrip some of its more pretentious Western rivals in the next national census. It is of modern build, with many of the finest public structures to be noted in American cities of even larger size. There is an enormous amount of manufacturing done in Worcester, among the industries being several for musical instruments, including pianos, guitars, mandolins, &c.

As a city Worcester is delightful, the people seemingly getting the largest percentage of happiness and enjoyment out of life possible. It is thoroughly social and domesticity is brought to the highest standards. There are some notable public buildings, among which are the City Hall, State Life Insurance Company, public schools, hospitals, including, also, some of the finest high schools in the country. The church architecture of Worcester is noted for its high standard, which speaks, also, well for the religious and moral standing of the community. The new Court Building is a classical structure which is soon to be finished, and which is said to be one of the finest types of the purely Grecian known in Eastern architecture.

These and more of the public buildings of Worcester speak volumes for the elevated taste of the people. The city is regarded as one of the finest for home life in the New England States, and it is not so given over to Mammon that it cannot be at the same time a most admirable city of family ties. Many of the great men of Massachusetts are from Worcester, and it has much of the Colonial history of the country attached to its annals.

The principal musical event in Worcester is the musical festival of course—for that event stands first in importance throughout the musical world, coming, as it does, at the beginning of the musical season. Artists are made or unmade by their record at this festival, to which managers from all parts of the country look for new and successful singers. This musical association, or, to give it its correct name, the Worcester County Musical Association, dates from 1826, although the organization was then known as the Worcester Harmonic Society. This was followed by the Worcester Sacred Music Society, which gave its first concert in 1846.

The Mozart Society was formed in 1850 and the Worcester Musical Association in 1852. In 1866 the Beethoven Society and the Mozart Society were united as the Mozart and Beethoven Choral Union, which society is



WILLIAM ARTHUR HOWLAND.  
Worcester, Mass.



## THE MUSICAL COURIER.

still in existence. In 1858, when a musical convention was held, the Worcester County Musical Association was formed, but no constitution was adopted until 1866, and the name was for a while Musical Convention, not Association. But in 1871 the name was changed to the present one, which accurately describes the nature of the society. The annual meetings, which had been called conventions, were at that time named musical festivals. In 1879 the society was incorporated.

From the beginning all the rehearsals and concerts have been held in Mechanics' Hall. The festival chorus numbers about five hundred, and steps are taken for constant improvement in the work done. For many years Carl Zerrahn was director of the chorus and orchestra, but at the last festival in September Mr. George W. Chadwick, of Boston, occupied the position.

There are numerous societies, choruses, musical clubs, &c., in Worcester,

where an amount of excellent work is done during the season. Cantatas, oratorios, concerts, recitals, church work of all kinds testify to the interest taken by the people of Worcester in music, the study of the art and musical progress. The Friday Morning Club, the largest and most important of the strictly social clubs, is devoted entirely to the study of music, with lectures by distinguished musical authorities to carry out the work practically. Each year the subject of some particular school of music, or some special composer and his work is taken, with the result that the ladies composing this club are intelligent listeners at the festival and concerts given in their city.

With a fine corps of teachers, with some clever composers, with pianists and singers of the first rank, Worcester must be classed as a musical city, and the amount of good musical work done there during the winter season attests to this fact.

### GEORGE N. MORSE.

NO musician in Worcester is more widely known than the subject of this sketch, George N. Morse. Mr. Morse is a native of Walpole, Mass., his date of birth being January 31, 1863. He early developed decided talent for music, and at the age of eight was an assiduous little student under a regular teacher. Still quite a young man, he has accomplished much more than the average musician, and that he should take high rank is not surprising.

Mr. Morse studied piano at the New England Conservatory, Boston, with A. D. Turner, and also with Otto Bendix. Some time later he was with Carlyle Petersilea, the noted teacher of Boston. Harmony was taught him by S. A. Emery and Carl Zerrahn. Desiring to make his courses thorough, for the more perfect equipment of teacher, Mr. Morse took up organ with C. L. Capen, the organist of the Hollis Street Church, Boston, the critic of the *Boston Home Journal*. His proficiency as an organist is marked, though it is as a teacher that he takes the highest position. He has established a most successful school of music, which is always well attended, the number of pupils exceeding those of any other in that section, while he is organist of the Union Church, one of the wealthiest and largest, if not the largest, in Worcester, where he uses one of the finest electric organs made by Hutchings.

The studio of Mr. Morse is well equipped, and is one of the best in Worcester. His frequent recitals are always well attended, and some of his pupils are now filling prominent positions in church choirs and concert.

The Worcester *Telegram* of January 9, 1898, had this to say touching an innovation introduced by Mr. Morse at his public concert:

In a public concert given at Association Hall Thursday evening, George N. Morse introduced a feature which is a novelty in the line of musical education in this section of the country, and might almost be said to be so in the world generally, but which is being discussed with a great deal of interest by some of the best known music educators in England and on the Continent, and to a considerable degree in this country.

The idea, in brief, is the education of listeners as well as players, not as subordinate or incidental to the execution of the numbers on the program of a concert, but as its main feature. It will occur to almost everyone that there

is a great field to be cultivated in this respect. Out of the entire number of people who attend entertainments where music forms a portion of the program there can be but comparatively few who have any technical knowledge of music.

Practically all of those who have such a knowledge obtain it through learning to play some instrument or through



HARRIET L. ELLSWORTH.

Worcester, Mass.

voice culture. Very few people study music for the sake of a better appreciation of music produced by others, and most of those who do, are first classed among the players or singers.

In the average audience at a concert, opera or miscellaneous entertainment there is a large proportion of non-players and non-singers; people who enjoy music, but whose enjoyment is entirely uncultivated and without discrimination, except as in a greater or less degree nature has given them a musical sense, or what is more commonly called an ear for music. It can be readily appreciated that the enjoyment of these people will be increased by so much as their musical knowledge is added to.

It is at this that the feature which Mr. Morse introduced into his concert Thursday night is aimed. The feature was hardly more than touched upon, but a start was made which promises to lead to a more popular and general knowledge of music from the listener's standpoint. Mr. Morse gave a brief address in which he referred to the character of the music to be played by his pupils, explained the various classes of compositions on the program, and gave a sketch of the composers. The expansion and elaboration of the idea is toward a lecture recital for listeners, in which a popular talk on musical subjects and compositions will form the principal features of the program.

The movement toward educating the listeners was started in London a few years ago by Georg Henschel, but for a variety of reasons was not followed up. The idea, however, was kept alive, and the carrying out of Mr. Henschel's plan was frequently discussed by music instructors. In 1864 the work was taken up in London by Miss Annie C. Muirhead, with the support of Mr. Henschel, Lord Dysart, Madame Sterling, Felix Moscheles and others prominent in the London musical and social world. Its success has led to similar experiments in other parts of England and in other countries, and is extending to the United States.

Miss Muirhead's plan is to train children as listeners by attracting them to concerts at which they can be taught by means of a short talk something about the form and ideas of the music they afterward hear.

### WILLIAM ARTHUR HOWLAND.

BORN in Worcester, Mass., May 1, 1871, youngest son of Dr. A. A. Howland, he began the study of piano when eight years old, continuing until entering high school, where he was graduated in June, 1889. In the following fall he went to New York for study of music, aiming to become a thorough musician instead of a mere singer. Studied voice with F. E. Bristol, the famous teacher of vocal music; piano under Walter J. Hall, Albert Ross Parsons, E. A. Parsons and Arthur J. Bassett; harmony, theory and composition under Dudley Buck. He sang two years as bass soloist at Church of Intercession (Episcopal), New York, and two years at Church of Divine Paternity, then situated at Fifth avenue, corner Forty-fifth street, New York.

In 1891 he signed a six months' contract with the Beethoven Concert Company, later becoming the musical director, giving concerts in New York, Brooklyn and the vicinity. In 1892 he was engaged as baritone soloist by the famous "Bostonians," and for two years sang in all the largest cities in the United States the leading baritone roles. But the concert and oratorio field, as well as a desire for more serious study, decided upon his leaving the operatic stage, and since then Mr. Howland has been a conscientious student. This is his fourth year as bass and director of the choir at Piedmont Church, Worcester, Mass. The Christmas and Easter services are already widely known, as some oratorio is always given at these times, the quartet being assisted by a chorus of eighty voices.

Until this season Mr. Howland has had a studio in New York, Knickerbocker Building, being "associate teacher" with his former teacher, F. E. Bristol. He is now located in Steinert Building, Boston, Mass., where he teaches, and also has a large class in Worcester. In 1893 he sang and made a decided hit at the Worcester festival. In 1895 he sang twice with the New York Oratorio Society under Damrosch at Carnegie Music Hall, in Bach's "Passion Music."

In 1896 Mr. Howard spent the summer in Europe and passed nearly all the principal bass roles in the oratorios with Randegger and Walker in London, England. Last spring Mr. Howland went on the annual spring tour of the



C. P. MORRISON.  
Worcester, Mass.



R. J. CLOUTIER.  
Worcester, Mass.

Boston Festival Orchestra, under management of Geo. W. Stewart. Among other soloists were Galski, Rose Stewart, Gertrude Mary Stein, Rieger, Bispham, Ysaye and others. Mr. Howland sang in festivals at Louisville, Ky.; Richmond, Va.; Ann Arbor, Mich.; Madison, Wis., &c., in works "St. Paul," "Arminius," "Eve," "Spectre's Bride," "Flying Dutchman," "Stabat Mater," &c.

Besides concert and oratorio work and teaching Mr. Howland has found time to write a good many songs, and many have been published by Ditson, Luckhardt & Belder, and Breitkopf & Härtel. When seen at his studio and asked about concerts for this season he showed a list of dates that give proof that this is to be a very busy season. Among the most important engagements were: December 7, Springfield, Mass., Orpheus Club, in Gade's "Crusaders"; December 9, Boston, Bach Evening; December 16, New York city, Chickering Hall; December 20, Boston, "In a Persian Garden"; December 30, Boston, Harvard Alumni; January 19, Newport Philharmonic Society in Brahms' "Requiem."

### C. P. MORRISON, COMPOSER.

C. P. MORRISON was born in Derry, N. H., the birthplace of his father, grandfather and great-grandfather. His immediate family was not, as is usual in such cases, a musical one; but, going back one generation, we find that his grandfather, Joseph Morrison, was not only a good singer, but a fair performer on the violin and violoncello, he having played the latter instrument in the village church for nearly forty years. When Mr. Morrison was quite young his parents moved to Newburyport, Mass., where he attended the public schools and studied vocal and instrumental music with the best available teachers. After leaving the High School he was sent to Pinkerton Academy in his native town, where he completed his school studies.

Returning to Newburyport he took up the study of music in good earnest, played the organ in several of the larger churches and organized and conducted a chorus of 200 voices with which, assisted by soloists from Boston, he held a number of very successful musical festivals, bringing out, for the first time in that city, Rossini's "Stabat Mater," Haydn's "Creation," Mendelssohn's "Elijah," Forty-second and Ninety-sixth Psalms, and several other standard works.

When the Civil War broke out Mr. Morrison was among the first to respond to President Lincoln's call for troops, and he takes special pride in being one of the "Minute Men" of Massachusetts. Later he served as a lieutenant in the Army of the Gulf Department under General Banks; took part in the siege of Port Hudson, and was a member of the "forlorn hope" in one of the assaults on that stronghold. In 1869 he moved to Worcester, Mass., where for the following ten years he taught music and played the organ in several of the leading churches, and where for several years he was associated with Carl Zerrahn in conducting the concerts of the Worcester Musical Festival Association, of which he is an honorary member.

In 1879 Mr. Morrison was called to St. Louis, Mo., to take charge of the musical department of Washington University, and to the position as organist and director of music of Pilgrim Congregational Church, which positions he held till 1886, when he returned to Worcester, his present residence. Since his return he has devoted a considerable portion of his time to composition, especially along the line of church music.

Mr. Morrison has taken eminent rank as a composer, and his principal works are comprised in the following list: the "Festival Hymn," for chorus and soli; four masses; two volumes of church anthems; collection of "Ten Short Sentences"; three school song books; method for piano; set of anthems for the Episcopal service published separately, viz., "Te Deum" in E flat, "Venite," "Bonum est," "Gloria in Excelsis," "Cantata Domino" in G, and "Benedic Anima," together with a large number of church compositions, part-songs, glees, &c., published singly.

Mr. Morrison's arrangement of the old Gregorian Requiem Mass received the following commendation from Bishop Baltes: "I have had the 'Missa Pro Defunctis,' by Prof. C. P. Morrison, examined by competent and disinterested judges, who inform me that while the melody agrees perfectly with the Gregorian lately approved by the Sacred Congregation of Rites, the organ accompaniment is

easier and superior to any they have hitherto examined. As far as I am able to judge the mass is gotten up with precision and care, and will, no doubt, meet with the encouragement it deserves."

In addition to the power of Mr. Morrison as a composer, he is an organist of note. While he has never laid claim to being a solo organist, at the same time he plays with great accuracy and skill, and his ambition has been to excel especially as a church organist, and in this latter work he has succeeded remarkably well.

As regards registration and improvisation, his organ playing ranks much higher than the average. His church compositions are having a very large sale, not only in this country but in England, and it is the testimony of both publishers and choir directors that his pieces rank with the best composers of this and other countries.

Personally, Mr. Morrison is the most charming of men. He is a gentleman of the old school, and is possessed of a

### HARRIET L. ELLSWORTH.

VOICE culture in Worcester has in Miss Harriet Lucretia Ellsworth an exponent of the art who has made many and important advances, and whose methods are to be commended because of their advanced and original suggestions. Miss Ellsworth came of a musical family, especially on her father's side, the latter and his sister being noted choir singers in their day. Miss Ellsworth is at present at the head of the vocal department of Mount Holyoke College, South Hadley, Mass., where she has pupils from every State in the Union — from Maine to California. Many of her pupils have



MISS STOWELL.

A Pupil of Miss Ellsworth.

gone from her to fill important church positions in their home cities. Among the most prominent of these is Miss Isabella Scudder, soprano and director of a choir in Asbury Park, N. J. Miss Scudder's voice is well known to many New Yorkers, who have heard her sing in concert and choir, and is noted as one of the most beautifully cultivated around the metropolis.

One of the strong points of Miss Ellsworth's methods in voice culture is that she treats physical culture and correct breathing as essential elements in the making of a successful singer. By this method not only is the throat relieved from all strain, but the voice is given greater purity of tone and sweetness, while the health of the pupil is much enhanced by this fidelity to training the physical self. The writer had the pleasure of hearing one of the pupils of Miss Ellsworth sing that beautiful aria from "Elijah," "O Rest in the Lord," and it is a pleasure to note the fact that she sang with the true method and splendid style of a professional, though her tutelage had not yet reached the limit of two years. This pupil was Miss Stowell, of Boston, who is studying for choir and concert work.

The surprising thing about the singing of Miss Stowell, who has a rich, melodious mezzo soprano voice of great range and sweetness, is that she sings with such exquisite finish and distinct articulation. She has all the manner and style of a student of the art who had spent many years in study, when the truth is she has not yet passed through her second year. She could to-day fill almost any position of choir or concert work that could be demanded of her. Her enunciation is perfect, her interpretation accurate, and the sweetness of her tones most impressive and charming, while her execution appears to be almost faultless.

It is this method of physical culture which makes the work of Miss Ellsworth stand out in bold relief compared

with the mediocre work of many mediocre teachers. She aims at perfection through making the physical structure capable of receiving culture through healthy channels. She develops beauty of the speaking voice as well as the singing voice, which is of especial value. Miss Ellsworth is the author of a celebrated lecture, which was first delivered before the Worcester school teachers. The subject of this lecture was "The Importance of Beautifying the Child's Speaking Voice." It was warmly received and highly commended in open criticism in the public press.

Miss Ellsworth's study has been in Boston under Clarence E. Hay, Clara Munger and Albin R. Reed, the latter in a special course in preparation for teaching. These teachers found in Miss Ellsworth a voice of pure lyric soprano, and of highest quality and ability for imparting instruction. She was also under the late E. N. Anderson, and also under William Shakespere, of London. As before stated, she has a large number of pupils, all of whom are making rapid progress because they are being taught by her advanced methods. It is this beginning at the foundation that makes the work of Miss Ellsworth so strong and lasting. When special care is taken of proper breathing, enunciation and interpretation, if a pupil does not make advances it can be laid at the door of incapacity.

The first teaching of Miss Ellsworth was done in Kentucky, near Louisville, at Shelbyville, where she gained prominence as a vocal instructor, and since she has been the recipient of many flattering offers. She has been now five years at Mount Holyoke, where she was asked to come for the especial work of building up the voice culture department, which is now recognized as one of the strongest departments of that widely known institution. In addition



MISS ANNIE L. PEABODY.

[Worcester, Mass.]

becoming modesty in considering any of his works, nearly all of which have been valuable to the art of music.

### REGIS JOSEPH CLOUTIER.

A MOST promising young violinist, of Worcester, Mass., is Regis Joseph Cloutier. He has only recently returned from Paris, where he was a pupil of P. Marsick, of the Paris Conservatory, and where he was also under the tutelage of Gabriel Willaume, the noted violinist and teacher. Mr. Cloutier plays with a masterly touch the instrument of his choice and some of his performances have shown the true suggestion of genius.

In Worcester he is regarded with great favor, where he is completing his studies and giving some of his time to teaching the violin. Some of the selections played by Mr. Cloutier are such as those following: "Norwegian Rhapsody," by Edward Lalo; Ballade and Polonaise, by Vieuxtemps.

Mr. Cloutier has been very successful in these selections, and has received the highest encomiums from all who have heard him. His technic is considered excellent and his interpretation intelligent and his execution smooth and full of the artistic temperament.

In Worcester Mr. Cloutier is highly spoken of by such men as Vernon J. Butler, organist of Pilgrim Church, and Mr. Ringette, organist of the Notre Dame Church, Park street. There appears to be a good future for the young artist, and his earnest manner is sufficient guarantee that his heart is in his work.



to her Holyoke College work she teaches three days of each week in her own studio in Worcester, Mass.

Miss Ellsworth takes frequent trips to Europe in order to study style and method from the best masters of the vocal art on the Continent, thus keeping in touch with the musical world.

#### ANNA AUGUSTA PEABODY.

THE subject of this sketch, Miss Anna Augusta Peabody, of Worcester, Mass., is a native of the State and has been for a number of years a pupil of William A. Howland. She has a beautiful, rich, round, robust and dramatic soprano, and has been heard to good advantage on frequent occasions. She was graduated in piano at Cushing Academy, Ashburnham, Mass., under the late Prof. Milo B. Cummings.

Miss Peabody is the solo soprano and leader of the South Unitarian Church choir at Worcester, where she has been for the past two years. She sings two full octaves, from B flat to B flat without a change in quality. She can sing lower or higher with ease and has reserve enough to go a half tone higher when desired.

In sustained work Miss Peabody's voice is very fine and is especially adapted for church work. Her teacher, Mr. Howland, thinks that she will be a very fine dramatic church singer. Miss Peabody has a very charming personality, is considered a very beautiful young woman, and is popular everywhere. Her singing in Worcester has always been received with high praise, while her teaching is bringing her rapidly to the front.

Some of her special songs may be mentioned as follows: "Hear Ye Israel," from "Elijah"; "With Verdure Clad," from "The Creation"; "I Will Sing of Thy Great Mercies," from "St. Paul"; Titania's song, from "Mignon"; Gounod's

"Repentance"; "Fear Not Ye, O Israel," by Buck. She also sings "My Redeemer and My Lord," from Buck's "Golden Legend." Another of her favorites is, "I Will Lay Me Down in Peace," from Buck's "Triumph of David." Still another song which she holds in favor is Gounod's "Hold Thou My Hand," and also Coenen's "Come Unto Me." "Jerusalem, Thou that Killest," from "St. Paul," is another of her famous church renditions. In concert songs Dell Acqua's "Villanelle" is a favorite.

Miss Peabody sings in five languages and is considered a very charming vocalist by all who have heard her. She sings with beautiful expression Corbett's "Butterflies," and a pastorella by Veracini. She also sings with splendid effect Arthur Foote's "Irish Folksong" and Henschel's "Florentine Serenade"; "Vieni Che poi Sereno," and a pastorella, by Bizet, from "Semiramis"; also, "My Heart at Thy Sweet Voice," from "Samson and Dalilah," and "I Know that My Redeemer Liveth," from "The Messiah."

## Holyoke, Mass.

### MUSIC IN PUBLIC SCHOOLS.

BY CHARLES S. CORNELL.

I WISH first of all to thank the management of this valuable paper for the high compliment paid in selecting me to subscribe to the readers of THE MUSICAL COURIER, my views and ideas involved in the teaching of music in our public schools. That I am a firm believer in this part of education in our public schools may be taken for granted from the simple fact that I consider music the greatest of all arts. I will open my article by a few quotations that to me cover all arguments that might be raised against it.

Plato says: "Music is to the mind as is air to the body." D'Israeli: "Music is a stimulant to mental exertion." Hanslick: "Music is love. It springs from religion and leads to religion." Landon says: "Music is God's best gift to man. The only art of heaven given to earth, the only art of earth we take to heaven." Then last, but not the least important and impressive, are the words of Hawkins: "The future mission of music for the millions is the discipline of emotion. What is the ruin of hearts? Ill-regulated emotions. What mars happiness, destroys manliness; what sullies womanhood, what checks enterprise, what spoils success? Again, ill-regulated emotions." A more simple, yet powerful, expression could not be uttered by man, expressing, what seems to me, the strongest reason why music should be a prime factor in the education of our boys and girls, through the medium of our public schools.

Let us look for a moment at some of the benefits derived from having music in our schools. First. It is one of the happy mediums of discipline. Second. It ennobles one's thoughts to the highest of all that is good. Third. It is a course of recreation and pleasure in the schoolroom that cannot otherwise be enjoyed. Fourth. It cultivates the mind to think quickly, and is one of the best means to physical, mental and spiritual development if rightly carried out, and has a strong influence in the formation of taste.

Music should not be made a drudgery in the schoolroom. I do not wish to infer by this statement that it should not be compulsory; far from it; but it should be made a source of intellectual recreation to the pupil, a time when all thought of other work may be at rest.

There are many things that go to bring about all these results just mentioned, which from my own ideas I will touch upon briefly.

If music is placed in the public schools it should be in the hands of a competent instructor, one who has familiarized himself with the human voice and has some knowledge of music. He should be a thorough student himself, ever on the alert to grasp that which will be of vital importance to him in his work. A city that places music in its public schools in charge of any instructor should give entire support to the wants, needs and demands of the one at the head of the department. For it is he that knows, or should know best, all these things. Right here I might say a word regarding the duties of the supervisor, as this to me is an important subject, and one that is treated with little respect, in many places, by both school board and school teacher.

The duties of the supervisor are clearly defined in the word supervisor. It is not the duty of the supervisor to step into the schoolroom and do his own teaching all the time. As I have said, it is his business to supervise and not to teach, except as he may deem advisable and just. This is a question that is woefully misunderstood and abused, and many supervisors have had more than one bitter cup to drink, simply on this account. I do not blame a supervisor for wanting to teach many and many a time, for if his whole soul is in his work, I know from personal experience that his heart must break at the work of some of the regular teachers; hence he may feel justified in taking the work into his own hands in such cases.

The duties of the regular teacher are simple and plain. Their requirements are to carry out the instructions left by the supervisor.

This brings up another vital subject, namely, that all teachers cannot teach music. Now what should be done in cases of this sort? This is a state of affairs that exists in all schools, and in answer to this I would say that no one has more sympathy for the teacher of to-day than the writer himself. She is expected to be master of all things, from a knowledge in the culinary department to perfection in the high arts of music, painting and drawing. I repeat, I have much sympathy with the teacher confronted with all these demands. But something must be done on the question of music. If the regular teacher be not master of the situation then someone should be put in her place, or if by chance, or convenience, an exchange of teachers can be brought about, so that one teacher can take entire charge of the music in a building, this would seem

to me a feasible way out of the difficulty. A teacher certainly cannot be blamed that she does not know all things.

Much stress is laid nowadays as to whether a teacher should be a singer to gain the best results in teaching music. To this I say no. I have seen some of the best work done by classes where teachers never sing a note, but they have ears. This answers this question clearly. Give me a teacher that has a fine ear and no voice, rather than a teacher that has a good voice and no ear and no general knowledge of music. Again it comes up, that all these things should be left to the discretion of the supervisor, if he is competent; if not, get one that is. I would say that I like, and think it best, for each teacher to handle her own class, for as in other studies, she knows best the strength and weaknesses of her own class.

Should music be compulsory in the public schools? This is a question to which I have given much thought, and the older I grow the more I see the need of compulsory work in the schools. I think the pupil should be required to pass an examination, in the graded schools, every year until they reach the high school; this examination not to interfere with the promotion of the boy or girl to the next grade, but simply to create in that boy or girl a deeper and more profound interest in the work of music. As to the high school, I should hail the day and think it only right and just, if every young man and young woman that graduate should have in his or her diploma music included. This last statement may seem a little far-fetched; but to me it opens a channel of musical work in our high schools for a broader and more effectual work to be accomplished.

Just here it will be well to speak of the class of music to be used in the schools. Of course I readily realize that one man's opinion stands only for what it is worth. My idea of school music, or in other words, music that should be taught the boys and girls of our public schools, should be of a very high character. I do not believe in and strongly protest against any of these namby-pamby, street-walking melodies. I believe in melody, but I do not believe in the amount of truck that is generally placed before the pupil to study and learn.

I am a believer in the classics for children, and while circumstances and general conditions of affairs may somewhat affect the carrying out of this

## THE MUSICAL COURIER.

idea to a great extent, nevertheless, in most instances, it could easily be brought about in course of time. The future of our country depends upon the stability and manliness of our young blood of to-day.

So it is with music. Its future depends upon what is given and how it is given. I say I am a firm believer in the classics for school work, and here I will endeavor to give a few illustrations. Nowadays when we are surrounded by the many so-called systems, with system to go to bed on and to get up on, for breakfast, dinner and supper, simply snatched together by someone who wants to make a name for himself—and who generally succeeds—it is time the teachers of the country rise up against these cheap nuisances. I believe in system, and I do not wish to be understood as saying that there are no good systems before the public to-day. To my mind there are two that nearest meet the wants of our schools, but they are not perfect. These are the "Natural" and the "Educational." The high standard of poetry and music, in the Natural, certainly reflects great credit upon its authorship.

I have said I believe in classic melody. Melody is the keynote to the musical success and development of any child studying music. It is certainly not to be found in the street melodies, or the tune that is whistled, fiddled, and sung on the vaudeville stage; not here do we find them. But there are melodies of the highest character, which are easily within the reach and comprehension of the child. Take, for instance, the following, which may serve to give an idea of the many: "He Shall Feed His Flocks," from "The Messiah"; "He Was Despised," from the same oratorio; "O Rest in the Lord," from "Elijah"; "But the Lord is Mindful of His Own," from "St. Paul." Take many of the beautiful arias of Franz Abt, and his exquisite duets, for which he is famous; take some of the beautiful melodies of Mozart, Schubert and Schumann; these all serve to bring about the highest ideas in music, and the deepest love for what is the best and the most lasting.

Music forms one of the most important parts of our lives; in fact, we live in an atmosphere of music. The life of the church demands it; the theatres must have it; no gathering is complete without it; why, even the lowest saloon finds it necessary to introduce the violin, piano or some other instrument as a means of drawing custom.

I do not believe in keeping classes—especially the younger classes—upon exercise work too long at a time. This is all very good and serves for a high purpose, but as a rule the ordinary child cannot comprehend the value and weight there are in exercise work. Classes must, as we have said, learn to love music, and then you can mold them into the good graces of anything you place before them. Another point that I wish to make is, that we vocalize too little in our classes. I am a firm believer in the orthodox way, so to speak, of reading music by our old Do, Ra, Me system, but as in the case of exercise work, they may be kept on those too long. I would say, read the music through by note two or three times, and then let them vocalize same with Lah, Oo or Ah at the will of the teacher. I also think that much greater work might be accomplished through the medium of voice work with pupils. Boys and girls are cer-

tainly able to comprehend the value, if rightly imparted to them, of true tone production.

Pupils should be given a chance to hear music and hear the best. Through this source their tastes are lifted above the everyday songs of the school-room. I am glad to see that the teachers and supervisors of our fair land have awakened to the fact that words in song carry as much weight and has as much influence upon the mind of the child as the song itself. Many of our songs have been set to the most atrocious words that one could possibly imagine, and it is high time that a step forward in this direction should be taken.

Another thing I think is greatly neglected in the schools of to-day is the thorough teaching of our patriotic airs and our beautiful negro folksong melodies. All this is music that will forever live in the mind of the child and have its influence.

A point I would lay stress upon is that super-

tion, she had better leave music alone, for the child will surely take pattern from the tone given by the teacher. Anything but a teacher with a tin-pan voice in the first or second grades of our schools. It should not be tolerated or allowed by the school board, as I verily believe that here is where we make the strongest beginning for better and more effectual work in our schools.

### CHARLES S. CORNELL.

SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, HOLYOKE.

CHARLES S. CORNELL, supervisor of music in the public schools in the city of Holyoke, Mass., is a native of Cambridge, Vt., having first seen the light of this world in that beautiful Green Mountain home February 8, 1865. He began the earlier stages of his musical education at the hands of Madame Leach, of Montreal, Canada. He was also a pupil of Mme. Anna Granger Dow, of New York; of A. R. Reed, of Boston; Emilio Agramonte, of New York, and the world-famous Wagner tenor, Anton Schott.

Mr. Cornell conducted his first festival when twenty years of age, with a full chorus, orchestra and soloists. Since then he has conducted many festivals in New York State and Vermont, having also conducted the State Music Festival of Colorado, held at Colorado Springs, where he presented the "Creation" and Mendelssohn's "Forty-second Psalm" as the most important works of that event. He conducted the Dudley Buck Glee Club at the World's Fair four weeks, and he conducted the only festival of music ever held in Southern California, at Los Angeles, where he had a chorus of 250 voices and a full orchestra of eminent soloists. At this event he gave such works as the "Creation," Max Bruch's "Fair Ellen," Macfarren's "May Day" and Beethoven's "Choral" fantasia.

In 1897 he conducted the Oratorio Society of Holyoke through a big Christmas concert, giving Saint-Saëns' "Christmas Oratorio," and in May of that year he conducted the most successful musical festival ever held in Holyoke, presenting such works as Handel's "Samson," "Fair Ellen," Schubert's unfinished symphony, &c. The oratorios for the festival of 1899 will be "The Messiah," "The Creation," Weber's "Jubilee" cantata and "Hiawatha's Feast," by S. Coleridge Taylor.

At the spring festival, noted above, such noted talent as Hilke, Stewart, Bloodgood, Edmonds, Wilder, George J. Parker, Miles and Bushnell, Miss Carrie Hirschman, pianist, and the New Haven Symphony Orchestra, with thirty-five men will take part.

Mr. Cornell has been a supervisor of public school music most of the time for the past twelve years, and in this work he has achieved a marked success. He has been a conductor of choirs all of his life, both of chorus and quartet. In all of the

choirs which he has conducted he has been the baritone soloist. He has a voice of remarkable purity of tone and sings with perfect truthness, and always with a sweet, rich musical tone that never fails to bring forth encomiums from his hearers.

Mr. Cornell also conducted the Chautauqua School of Music for two years at Long Beach, Cal., with what might be called immense success. In June, 1898, he sang with great success at the Waldorf-Astoria, during the National Music Teachers' Convention.

Mr. Cornell is a young man of sterling quality, and from the work he has already performed it is easy to see that he has a brilliant future before him.

### Miss Lillie d'Angelo Bergh.

Miss Lillie d'Angelo Bergh will hold her second class for school teachers, followed by a sight-singing class, on Saturday morning, at 10 o'clock, at the Albany, Fifty-second street and Broadway.

This special Saturday morning singing class serves for busy teachers as a practical outline of the d'Angelo Bergh regular course for teachers, singers and speakers, in which professional workers of limited time are brought in touch with modern methods and advanced thought in the voice arts.



CHARLES STEPHEN CORNELL.  
Holyoke, Mass.

visors do not teach the history of music, talk of our great composers, or illustrate the subject matter at hand nearly enough. There is never a selection given but what has some history attached to it, and how much more interested the child would be to have a simple illustration telling about the man who composed the song, who he was, whether he is living or dead. These all serve to create interest, to broaden the love for music, and even the little child will appreciate and grasp the idea, if presented in simple terms. Another important thing is the work of the first grades, where generally nothing but rote songs are given. Here, as in other studies, the foundation stone of our musical life is laid, and yet how many little voices are absolutely ruined because of the work of the regular teacher. This teacher above all others should possess a voice, a voice that is agreeable, sweet and pleasant to the child, a voice that should be an example to follow. A child at this age does nothing scarcely except by imitation, and unless a teacher possesses in her voice some degree of tone perfect-



## Northampton, Mass.



SMITH COLLEGE.  
Northampton.

**T**HE culture of New England owes much of its high standard to the thriving and educational little city of Northampton, Mass. It is about half an hour's run north of Springfield, and is widely known as the domicile of Smith College for young ladies, a view of which is presented herewith.

This institution has attained a well-deserved reputation for the education of young ladies, and it is sufficiently well endowed to give it equal facilities with the best colleges in the land. The buildings are ample and imposing, while the home-life training of pupils is carried out in the most attractive and at the same time practical manner.

The music department of the college is in the hands of Dr. Blodgett, one of the widest known of our American teachers and composers. Dr. Blodgett is ably aided by an extensive corps of instructors in the vocal and other departments, and many of his pupils are known among the bright musicians of the day. The one principle of music at Smith College is thoroughness, and this Dr. Blodgett fosters throughout the entire course of training.

There is much interest taken in musical matters at Northampton, and concerts, oratorios and the annual Music Festival are generally well attended. This city is also the home of the Columbian School of Music, under the management of Miss von Mitzlaff, formerly of Smith College. It may be said that Northampton has set a notable example to many other cities of New England in musical matters, owing to its exalted tastes and demands.

## MISS MARGARETHE VON MITZLAFF.

COLUMBIA SCHOOL OF MUSIC.

**T**HE subject of this sketch is one of the most unique and interesting characters now before the American public. She was for six years at the head of the music department of Smith College, Northampton, where she had nearly ninety pupils, and where her work was considered of the highest excellence. She has since left Smith College and opened the Columbian School of Music, with

studios at Northampton and Springfield, Mass. Miss von Mitzlaff is of the German type, and began her career in Germany, where she studied under Professor Stern, in Stern's Conservatory, Berlin, and also under the famous Jennie Meyer. Her vocal training was completed under Louise Röss, many of whose pupils were numbered among professionals, and such singers as Gudehus, Frau Mielke, from the Court Opera House, Vienna, and court opera singer Ernst and scores of others.

But for certain family reasons, Miss von Mitzlaff's strong dramatic talents would have found free scope on the operatic stage, to which she was urged by her teacher. At this time she sang before Count Hochberg, general intendant of the royal opera houses and theatres in Berlin, Hanover and Wiesbaden.

Miss von Mitzlaff was instructed in elocution by Berndal, court actor of the Royal Theatre, Berlin, while she was taught piano by Carlotta Baumgart (one of von Bülow's pupils), Jean Vogt and Edward Krause, director of the Swiss Conservatory, in Geneva.

It was in 1885 that Miss von Mitzlaff was called by Professor Piutti, director of the music department of Wells College, to take charge of its vocal department of music. Professor Piutti, desirous of studying the old Italian method under Fraulein Röss, had visited Berlin two years previously, and by Fraulein Röss's recommendation had received lessons from Miss von Mitzlaff.

During Miss Winant's absence in 1887, Miss von Mitzlaff filled her position of solo contralto for one year in St. Thomas' Church, New York city.

The vocal department of Smith College, Northampton, Mass., was broadened and strengthened to a very marked degree by Miss von Mitzlaff's earnest and artistic labors among the 300 students who from 1888 to 1894 came under her in-

struction. Miss von Mitzlaff is the founder and head of the Columbian School of Music, Northampton and Springfield, Mass., which gives a thorough and artistic training in the old Italian method. The course covers a period of four years, and embraces, besides that of voice culture, departments in vocal harmony and sight reading, chorus singing, elocution and physical culture, piano, with special attention to accompaniment playing, German and French languages, and lectures on music history.

Miss von Mitzlaff's voice is a genuine and very powerful contralto, of timbre rarely heard, and a large compass. Its rich beauty, to which is added a style finished and artistic, finds fullest and most magnificent expression in many great dramatic opera arias. Her interpretation of Schubert, Schumann, Franz, Jensen and all the modern song writers, as well as of simple ballads, shows feeling and the true conception of the spirit of the music and the poem.

Many of the pupils of Miss von Mitzlaff have taken high rank in the music world, and some of them are now prominent as concert, church and oratorio singers.

Some of her most brilliant and promising pupils are Miss B. T. Mullen and Miss Grace Shay, from Westfield, both endowed with exceptional soprano voices. Also Miss Katherine Lee Marra, a coloratura singer, and Miss Frances Leary, both from Springfield. The latter appeared recently in the "Bohemian Girl," in which she sang the Gypsy Queen with fine effect, and in "Pinafore," in the role of Hebe. Miss Leary has a deep, rich, sonorous contralto voice of rare timbre and unusual sweetness. Her late triumphs in Springfield have been absolutely marked.

Miss von Mitzlaff is a member of Sorosis and the Professional Woman's Club in New York city, where her worth individually is highly valued. She has recently associated with her work in her studios the services of Gustav Krielt, a noted pianist from Europe, who gives lessons to advanced pupils in piano. She is also assisted by Albert L. Norris. The strength and individuality of character possessed by Miss von Mitzlaff is remarkable.



MARGARETHE VON MITZLAFF.  
Northampton.

## Meriden, Conn.

MERIDEN is known the world over as the "Silver City," owing to its manufactures of fine wares from this metal.

It is a beautiful little city of some 30,000 inhabitants, and is about twenty minutes' ride north of New Haven on the New York, Hartford and New Haven road. Few communities are more musical than Meriden, it being the home of many of the prominent musicians of New York. Besides this, there are many notable evidences of musical culture in this charming little place, among them some few sopranos, pianists, organists and violinists. Music is taught in the public schools, and this enhances the value of the art in the home circle.

For this reason musical matters in Meriden are always fraught with much interest, and entertainments in this line are sure of being well attended.

### R. A. H. CLARKE.

AMONG the younger of the new organists of note and promise can be named R. A. H. Clarke, of Meriden, Conn. Mr. Clarke belongs to a musical family, though he is the only one to enter the ranks professionally. He is the son of the Rev. James W. Clarke, rector of St. James' Episcopal Church, Washington, D. C.

The son is a native of Pomfret, Conn., and began his organ studies quite early, the family having lived for twenty years past in Washington, where he had the advantage of studying there with Jarvis Butler, and also with Dr. J. W. Bischoff, of the Congregational Church, Washington. Mr. Clarke studied choir training with G. Edward Stubbs, of St. Agnes' Chapel, New York. He studied voice culture under J. Jerome Hayes, the great teacher of New Haven, where he made fine progress, and gave himself that equipment which has made his work as a choirmaster so noted throughout the Connecticut Valley.

E. A. Parsons, of New Haven, also taught Mr. Clarke

the piano, and thus added to his worth as an all round musician with which to place himself before the public. Harmony, composition and counterpoint, were taught by Clement R. Gale, Mus. Bac., Oxon., of New York. He has been for the past four years organist and choirmaster at St. Andrews' Episcopal Church, Meriden, where he has a vested choir of thirty-two voices, which is considered one of the finest in the State. This choir is one of the five comprising the Diocesan Choir Guild, and sang at the annual festival held in Trinity Church, New Haven, November 18, 1898, where it took high honors among the 175 voices, while Mr. Clarke was given the honor of playing the prelude. He is recently back from the city of Buffalo, N. Y., where he took the place of one of the finest organists of that city for one month, to the complete satisfaction of the church, and where some of his own compositions were in such demand among the choir members that they all wanted autograph copies of them.

In Buffalo, Mr. Clarke took the place of Dr. A. G. Mitchell, the noted organist of that city, at Trinity Church, a former instructor of his. Some of his compositions have been published in *The Churchman*, of New York, and they have been well received by all. Besides his present engagement, Mr. Clarke has filled the position of organist and choirmaster at St. Luke's and St. James' churches, Washington, D. C., and at Emmanuel Church, Rockford, Ill. He has one of the finest organs in the State, costing \$8,000, built by Hook & Hastings. It is considered one of the finest toned instruments in this country and is a surprise to everyone who hears it.

Mr. Clarke gives a special musical service the third Sunday of each month.

progress that at the end of that time Stegmann advised him to go to a conservatory and continue his career. Following this counsel he went to the Conservatory of Sondershausen, of which Carl Schroeder was director. Here he was a student for three and a half years, not alone of the violin, which was ever first, but learning also harmony, piano, instrumentation;



ALFRED WERTH.  
Meriden, Conn.

### ALFRED WERTH.

ALFRED WERTH was born at Coethen, Anhalt, on January 18, 1868. The musical inclination of the boy early manifested itself, and at the age of nine he was allowed to begin the study of the violin, the instrument of his choice.

After some preliminary lessons from such teachers as the town of Coethen afforded, a happy chance brought the Kaiserliche-Russische-Musikdirector Rode there to reside. He was the recipient of a pension from the Russian Government, and did not intend to teach, but the unusual talent of young Werth interested the old master, and he consented to receive him as a pupil. Under the constant and careful training of Herr Rode his progress was sure and rapid, and from this wise old tutor he received his first conscious inspiration to become an artist.

Rode died when Mr. Werth was about fourteen years of age, and he then went to study under Herr Kammermusiker Alfred Stegmann in Dessau. With him for two years he made such marked

everything which is requisite to the perfecting of a thorough musician.

For two and a half years of this period he played second then first violin in the Fürstliche-Hof-Kapelle under the direction of the eminent Carl Schroeder and Adolph Schultze, in operas and in the celebrated Symphony concerts (Loh-Konzerte), which are under the direct patronage of and permanently supported by the Prince of Schwarzburg-Sondershausen.

On leaving Sondershausen he took positions as leader of smaller orchestras, and finally became concertmaster in the Oldesloh Kur-Kapelle. Not being satisfied, however, with present attainment, the desire for further development led him to Berlin, where he made a final course of study under Hof-Konzertmeister Max Grünberg, one of the most celebrated masters in that city of great musicians, and director of the Neue Konservatorium der Musik. From Herr Grünberg Mr. Werth received not only the highest recommendations as artist and man, but was afterward engaged by him as teacher in the conservatory.

Already as student Mr. Werth had won high encomiums on the artistic excellence of his playing. In noticing a concert given by Director Grünberg, in which he brought before the public pupils from his violin, piano, and 'cello classes, the *Music-Lahrer*, a magazine edited by Prof. Emil Breslauer, and everywhere accepted as highest musical authority, says: "Among these the violin players were most prominent. They distinguished themselves through a fine sympathetic tone, musical feeling, and an exquisitely cultivated technic. Some of the selections, especially Spohr's 'Gesang-Szene,' by Herr Alfred Werth, would have found recognition anywhere, even before the most exacting public."



R. A. H. CLARKE.  
Meriden, Conn.



In the autumn of 1891 Mr. Werth resigned his position in Berlin to accept an engagement as head of the violin department of a musical institute in America. On his arrival, finding to his great disappointment that the situation did not fulfil his expectations, but not disheartened by this early discouragement in a strange land, he located as private teacher in Meriden, Conn., where he still resides.

Introducing himself first in concert to the American public by a masterly rendition of the Mendelssohn concerto that at once proclaimed the virtuoso, and placed him on a high plane in the estimation of the people, he has gone steadily on with ever widening field and increasing popularity, and has won for himself an assured and highly honorable position as teacher and a wide reputation as concert soloist. He has large classes in the cities of Meriden, New Britain and Middletown, and his success as teacher is unbounded.

His excellent method and careful training of his pupils have already produced marked results, many of them having played with much credit to themselves and to their teacher in the recitals that he presented every season, in which such works have been played as the seventh concerto of De Beriot; Sarasate's "Faust" fantasia; "Duo Symphonique" of Berthold Tours; "Caprice de Concert," of Ovide Musin; De Beriot's "Scene de Ballet"; the "Legende" of Wieniawski; the Haydn Trio No. 18, and other ensemble music which has been given with a degree of excellence rarely achieved by such young players.

#### TIMOTHY FRANCIS CROWLEY.

NEW ENGLAND seems to be the home of prominent musicians of the younger type. Another interesting character is Timothy Francis Crowley, of Meriden, Conn., who was born in January, 1881. He comes from a mu-



TIMOTHY FRANCIS CROWLEY.

Meriden, Conn.

sical family, and it was early decided that he should adopt a musical career. At the age of six he began the study of the piano. He has always had the best instruction obtainable, and at present he is studying with Wienzkowska, Leschetizky's assistant and recognized instructor in America. The three years previous to beginning study with Wienzkowska Mr. Crowley was with Frank Treat Southwick, of New York.

As a piano instructor Mr. Crowley has a well deserved reputation. He not only has a large class at Meriden, but in Wallingford and Southington also. Mr. Crowley has also gained considerable fame as a concert pianist, and is now taking additional studies in this line. He has appeared on a number of occasions, and has received some charming press notices.

A prominent Connecticut paper last January had this to say of one of Mr. Southwick's concerts, at which Mr. Crowley appeared: "The selections, all of which were rendered without notes, included such difficult compositions as 'Rigoletto' fantasia, superbly played by Timothy Crowley." Another paper, speaking of a performance at which Mr. Crowley appeared, said: "Perhaps the most pleasing selection of the evening was Timothy Crowley's reading of Liszt's 'Rhapsodie Hongroise.' Mr. Crowley bids fair to become one of Meriden's leading pianists, and his endeavors last night were crowned by the audience's demand for an encore." Still another newspaper, speaking of the same concert, said that Timothy F. Crowley showed wonderful skill and that his technic was something fine.

A later paper, November, 1898, speaking of Mr. Crowley, said: "The sacred cantata was presented last night, and T. Francis Crowley in his rendition of Weber's Concerto in C major was a creditable performance, and the young man received and deserved much applause."

#### LUIGI VON KUNITZ.

PITTSBURG.

ALTHOUGH a young man, Luigi von Kunitz has attained an enviable reputation as a musician and violinist, based upon an unusually thorough theoretic and technical training in the science and practice of music, supplemented by a sound literary and classical education. His education, both musical and collegiate, was had in Vienna, where he graduated at the University of Vienna and at the law school. He studied violin with Grün.

He first came to the United States as assistant conductor and concertmaster of the Vienna Orchestra at the World's Fair. He remained in Chicago, teaching and conducting the rehearsals of the Kunitz String Quartet, appearing often as soloist and with the quartet until he went to Pittsburg two years ago to take the position of concertmaster of the Pittsburg Orchestra and director of the string department of the Pittsburg Conservatory of Music. Mr. von Kunitz became at once a great favorite with the Symphony audiences, especially in his performance of his own concertstück and concerto. These compositions as well as his string quartet show a very high degree of musical workmanship, original invention and inspiration. They are not only interesting to musicians, but are effective concert numbers, and were given not only in Pittsburg, but in the concerts of the orchestra when on the road with uniform success.

In addition to his work in the orchestra and the conservatory Mr. von Kunitz has conducted the rehearsals of his quartet with the same members, except one, who composed it in Chicago, and has given two seasons of very successful quartet concerts, with programs of the highest order, played with a finish and breadth of treatment that show Mr. von Kunitz in the most favorable light as a careful and capable drillmaster, and as an appreciative and inspired interpreter of the masterpieces of both the classic and the romantic schools.

#### THE MENDELSSOHN GLEE CLUB.

DESPITE several powerful counter-attractions Tuesday night of last week, and in spite of an evil combination of wind, snow and slush, the first "private concert" of the Mendelssohn Glee Club drew an audience that completely filled the club's beautiful hall in Fortieth street. And it was about as cultivated an assemblage of music lovers as even New York can afford. Arthur Mees, the club's accomplished new conductor, had arranged a program which could be appreciated and enjoyed thoroughly by just such an intelligent body of listeners, and

they did relish it keenly from beginning to end. Mr. Mees is a broad-minded, scholarly musician, wholly devoid of those unfortunate idiosyncrasies which are so often the concomitants of musicians. He is an inflexible disciplinarian and is guided by high ideals, yet his manners are mild and his disposition genial. He exerts a potential influence upon those with whom he is brought in contact. He has set up a lofty standard for the concerts of the club and requires the singers and instrumentalists to reach it. Tuesday night he had a chorus of about forty men, all trained singers who possess excellent voices. A better balanced body of singers it would be hard to find. Their ensemble work was as near perfection as possible and reflected much credit upon Mr. Mees, who trained them.

The opening number, "War Song," by Edgar Thorne, was sung in a spirited, rollicking manner, most captivating. Immediately followed "Under Flowering Branches," by J. U. Woss, which served as a pleasant contrast. So insistent was the clamor for an encore that a repetition of the second number was granted. The other songs given later in the evening were: "Woodland Morn," by Rheinberger; "A Ballad of Charles the Bold," words and music by Edward MacDowell; "Ring and Rose," English version by Mrs. L. T. Craig; "The Cossack," by S. Moniuszko; "The Lotus Flower" and "Minstrel's Tournay," by Schumann; "The Rowan Tree" and "Oft in the Stilly Night." Several of these had to be repeated, in response to vehement and persistent demands.

Miss Bertha Bucklin was scheduled to play a group of violin solos. It was announced from the stage that, owing to the dangerous sickness of a member of her family, Miss Bucklin was prevented from appearing. It was added that the music committee had, at the eleventh hour, secured a substitute, Miss Littlehales. This young violoncellist played acceptably a group of small pieces. Her playing was dainty and interesting.

Doubtless the announcement that Mrs. Josephine Jacoby was to be the principal soloist contributed largely to drawing such a throng of music people. Her reception was nothing less than an ovation. The concert goes of New York are so familiar with this singer's characteristics that it seems unnecessary to comment upon them here. And yet the temptation to bestow upon her such a eulogium as her talents deserve cannot be resisted, albeit the writer thereby bankrupt himself of adjectives. Nature and art have combined to constitute Mrs. Jacoby a singer. The former endowed her with a glorious contralto voice, the latter enabled her to cultivate it to an artistic point. She never looked more regal, never sang more effectively than on this occasion. Her offerings were: "Am ersten Tag des Maien," by F. von Flieitz; "Ashes of Roses," by Mary Knight Wood; "Ma Voisine," by A. Goring-

Thomas; "Se tu m'ami, se sospiri," by Pergolesi; Nocturne, by Chadwick.

These were sufficiently diverse in style and construction to enable the singer to show her versatility. It seemed hard to determine in which she most excelled, for each number evoked so much sincere applause that the verdict of the audience did not settle the matter.

In securing Mrs. Jacoby as the soloist of the first private concert of the Mendelssohn Glee Club, the music committee of that organization showed commendable wisdom, and indicated a purpose to maintain a high standard of excellence.

#### THE NEW YORK COLLEGE OF MUSIC.

THERE was an interesting concert last Wednesday afternoon by some of the more advanced pupils of the New York College of Music, under the direction of Alexander Lambert. While the work of all the pupils evidenced how carefully they had been taught and how earnestly they had studied, the playing of several was so notable as to call for special comment.

Miss Ella Horowitz, a tiny pianist, played a toccata by Paradies and a gavotte by Sternberg so well as to excite the amazement of her listeners. This little girl possesses extraordinary talent. Another prodigy whose performance bordered on the phenomenal was Sarah Gerowitch. She is scarcely taller than her violoncello, yet her playing was firm, accurate and full of feeling. She is a pupil of Hans Kronold, who played the piano accompaniments to a "Reverie" by Dunkler, and an "Etude Caprice" by Goltermann. Another excessively gifted pupil is Miss Gusie Zukerman, who gave a spirited and intelligent performance of Mendelssohn's "Capriccio Brillante" the orchestral part being played by Mr. Lambert on a second piano. The closing number was the first movement of the Grieg concerto, which was performed with the precision, finish and abandon of a mature artist by Master Harry Graboff. A veritable child wonder! Mr. Lambert played the orchestral part. This lad is a genius of the purest type and is evidently destined to create a sensation in the world of music.

#### Dr. Hanchett's Recital.

At Dr. Henry G. Hanchett's seventh recital in Chickering Hall, Monday, December 12, at 11 o'clock, when his subject will be "Pathos and Humor," he will have the assistance of M. W. Bowman, tenor, who will sing selections from MacDowell's set of songs called "From an Old Garden." The eighth and last recital, a week later, will be upon "Breadth and Dignity."

# The Greater Chopin.

BY JAMES GIBBONS HUNEKER.

## I.

“**A**S-TU réfléchi combien nous sommes organisés pour le Malheur”? A fatal fleet of names sails before us evoked by Flaubert's pitiless and pitiful question in a letter addressed to George Sand. She could have answered for at least two—two names writ large in the book of fate opposite her own—Frederic Chopin and Alfred De Musset. Androgynous creature that she was, she filled her masculine maw with the most delicate *bonnes bouches* that chance vouchsafed her. Cannot you see her, with the gaze of a sibyl, crunching such a genius as Chopin, he exhaling his melodious sigh as he expired? But this attrition of souls has filled the world with art, and after all what was George Sand but a skillful literary midwife, who delivered men of genius and often devoured their souls after forcing from them in intolerable agony the most exquisite music? They sowed in sorrow, in sorrow they reaped.

It is not always meet and just that we exhibit to the gaze of an incurious world our intellectual Lares and Penates. There is something almost indecent in the way we rend our mental privacies, our heart sanctuaries. To the artist in prose, the temptation to be utterly subjective is chilled by the thought of the sacrifice. Hamlet-like, he may feel that wearing his heart on his sleeve will never compensate him for the holiness of solitude, no matter if the heart he dissects be of unusual color and splendor. Far happier is the tone poet. Addressing a selected audience, appealing to sensibilities firm and tastes exquisitely cultured, he may still remain secluded. His musical phrases are cryptic and even those who run fastest do not always read. The veil that hangs hazily about all great art works is the Tanit veil that obscures the holy of holies from the gaze of the rude, the blasphemous. The golden reticence of the music artist saves him from the mortifying misunderstandings of the worker in verse, and spares him the pang which must come from the nudity of the written word.

I have worshipped, and secretly, those artists in whose productions there is a savor of the strange. I loved Poe, although I seldom read him to-day. I thought Chopin the last word in music, until I heard “Tristan und Isolde.” I can never shake off my wonder for Flaubert's great chiseled art, and I would give a wilderness of Rubens for one Whistler. I know this may be a confession of æsthetic narrowness, but I never could bow down to overgrown reputations, nor does the merely big excite my nerves. In this matter I agree unservedly with Mr. Finck. I would rather read Poe's “Silence” than all the essays of Macaulay, and can echo George Sand, who wrote that one tiny prelude of Chopin is worth all the trumpeting of Meyerbeer. It was in this spirit I approached Chopin years ago; it is in the same spirit I regard him to-day. But while my vantage ground has not perceptibly shifted, I desecrate a Chopin other than the melancholy dreamer I knew a decade ago. My glances are imprisoned by new and even more fascinating aspects of this extraordinary man and poet. It is of the greater Chopin I would speak;

the Chopin not of yester-year, but the Chopin of to-morrow.

The old Chopin is gone for most of us. The barrel organ—not Mallarmé's organ, but that deadly parallel for pianists, the piano-organ, with its super-Janko technic—now drives the D flat valse across its brassy gamut helter-skelter. The E flat nocturne is drummed by schoolgirls as a study in chord playing for the left hand, and the mazourkas—heaven protect us!—what have not these poor dances, with their sprightly rhythms, now wilted, been subjected to; with what strange oaths have they not been played? Alas! the Chopin romance is vanished. His studies follow those of the prosaic Clementi, and Du Maurier nabbed one of his impromptus for Trilby. Poor Chopin! devoured by those ravening wolves, the concert pianists, tortured by stupid pupils and smeared with the lecherous kisses of sentimentalists, well may you cry aloud from the heights of Parnassus, “Great Jove, deliver me from my music!”

What is left us in all this furious carnage, what undefiled in this continuous rape, this filching of a man's spiritual goods? Some few works unassailed, thanks to the master—some noble compositions whose sun-smitten summits are at once a consolation and an agony. To strive, to reach those wonderful peaks of music is granted but to the few. Even that bird of prey and pedals, the professional piano reciter, avoids a certain Chopin, not so much from instinctive reverence, but because of self-interest. He understands not, and also knows full well that his audiences do not. This hedges the new Chopin from cheap, vulgar commerce.

I believe I have been criticised for asserting that in Chopin's later works is to be found the germ of the entire modern harmonic scheme. It was not in the use of the chord of the tenth alone that Chopin was a path-breaker. Even in his first book of studies may be found a melodic and harmonic scheme, without which the whole modern apparatus of composition would not be as it is now. Does this sound daring? Come, put it to the test! That wonderful upward inflection which we look upon as Wagner's may be found in the G sharp minor part of the C minor study in opus 10. Look at it! Sift its significance and then revert to “Isolde's Liebestod.” Ha! have I pricked you, you champions of the mighty? There is the nub of the entire system of modern emotional melody. Take all the etudes and what treasures do we not find? The lovely Fantaisie-Polonaise, op. 61, has an introduction which is marvelous and which will sound new a century hence. There is a kernel of a figure that will surprise the Wagnerite who knows his “Ring.” I speak of a triplet figure in sixteenths in the introduction. Try it! It was the late Anton Seidl who first called my attention to the “Chopinisms” of the wonderful love-duet in the second act of “Tristan.” He said Wagner had laughed about the coloring. If Wagner is the oak tree, then Chopin is the acorn of the latter day music.

What is this new Chopin I pretend to see? Or is it only as the soul in Browning's poem, “All that I

know of a certain star?” Does my Chopin star dart now red, now blue, for me alone? Chopin left us four ballades and a fantasia in F minor, which is a tremendous ballade, although not in the traditional ballade form. But it has unmistakably the narrative tone; it tells an overwhelmingly dramatic story. Yet of the four ballades, who dare play the first and second in G minor and A flat? They are hopelessly vulgarized. They have been butchered for the concert goer's holiday. The G minor, full of dramatic fire and almost sensual expression, is a whirlwind; but, unsexed by women and De Pachmann, it is a byword, a reproach. Little wonder that Liszt shuddered when asked to listen to this abused piece. As for the A flat ballade, I can say nothing. Graceful, charming, it appears even to the lovers of music hall ditties. It, too, has been worried to death. The one in F has been spared for us. It is a thunderbolt in a bed of violets. Its tempest, scurrying and growling, is for the hand of the master. Let no mean disciple juggle with its vast elemental tones. Disaster dire will surely follow. And when the sky has cleared how divinely azure it is. The lilt of the breezes with thin thunder in the distance closes a page that is immortal.

When young I had no god but Beethoven, and all other gods were strange. To-day, hemmed in by the noise and dust of the daily traffic of life, I have a tiny sanctuary which I visit betimes. In it is the fourth ballade of Chopin, the one in the mode of F minor. I once heard Joseffy play the *coda* of this ballade. It was done offhand, a mere illustration of its difficulties. I faintly urged him to play the work throughout; of course he did not. But the glimpse I had of this mere *torso* widened my vision and brought me to a realization of its supreme beauty. It is a masterpiece in piano literature, as the “Mona Lisa,” the “Choice of a Model,” “Madame Bovary” are masterpieces in painting and prose. Its melody, which probes the very coverts of the soul, is haunting in its chromatic coloring, and then that fruitful pause in half notes, the prelude to the end! How it fires the imagination; how unlike the namby-pamby Chopin of the school-room and the critics!

The etudes are beyond the limit of this paper. I can only say that they are enormously misunderstood and misread. Studies in moods, as well as in mechanism, they are harnessed with the dull, unimaginative creatures of the conservatory curriculum, and so in the concert room we miss the flavor, the heroic freedom of the form. Who plays the C minor in the opus 25? Who ever gives us with true *bravoure*, that dazzling drive of notes, the A minor, the second of the tonality in the same book? De Pachmann plays the study in thirds, but it is only a study, not a poem. When will these series of palpitating music pictures be played with all their range of emotional dynamics?

The Impromptus are almost denied us. The Fantaisie Impromptu and the A flat, are they not commonplaces seldom played beautifully? A greater Chopin is in the one in F sharp, the second. There is the true impromptu spirit, the wandering,



vagrant mood, the restless outpouring of fancy. It is delicious. The G flat is practically undiscovered. Of the mazourkas, the impish, morbid, gay, sour, sweet little dances, I need not speak. They are a sealed book for most pianists; and if you have not the savor of the Slav in you you should not touch them. Yet Chopin has done some great things in this form. Think of the three or four in C sharp minor, the one in B flat minor, the curiously insistent one in B minor and that sad, funereal mazourka in A minor, the last composition Chopin put on paper. The singular idea of the last named, almost a fixed one, its hectic gaiety and astounding gloom show us the sick brain of the dying man. But it is not upon these works I would dwell. The new, the larger Chopin will be known to posterity by the three great polonaises in F sharp minor, in A flat and the Fantasia Polonaise. What a wealth of fantasy there is in opus 61! Its restless tonality, the marked beauty of the first theme, the almost vaporous treatment, the violent mood changes and the richness of the harmonies place this work among the elect. The F sharp minor polonaise and the two in E flat minor and C minor contain some strong, virile writing. They take men, not pianists, to play them.

Professor Frederick Niecks calls the F sharp minor polonaise "pathologic," and Stanislaw Przybyszewski, that curious, half mad genius who, like Verlaine, has seen the inside of prisons, has written surprisingly of the polonaise; indeed, is said to play it well, and has coupled the composer's name with Nietzsche's in his strange brochure, "The Psychology of the Individual." To me the piece far surpasses in grandeur all of Chopin's polonaises, even the "heroic," with its thunderous cannon and rattling of horses' hoofs. It may be morbid, but it is also magnificent. The triplets in eighth notes in the introduction gradually work up to a climax of great power before the theme enters in single notes. Soon these are discarded for octaves and chords and do not occur again. The second subject in D flat is less drastic, less fantastic, and also less powerful. There is epical breadth in that beginning, and at each reiteration it grows bigger, more awful, until it overflows the limits of the keyboard. That strange intermezzo in A, which comes before the mazourka, is an enigma for most of us. It seems at first irrelevant, but its orchestral intent is manifest, and it leads to the D flat theme transposed to C sharp minor and full of the blackest despair. If you play the thirty-second notes in octaves more color is obtained. The mazourka which follows tempted Liszt to extravagant panegyric. Its brace of notes, thirds and sixths, are lovely in accent and hue, but do not become languishing in your tempo, or the episode is made sugary and sentimental. With an almost ferocious burst the polonaise is reached, and again begins that elemental chant, which grows huger in rancorous woe until the bottom of the pit is reached, and then without a gleam of light the work ends in a *coda*, with mutterings like curses of the polonaise theme, and only in the very last bar comes the relief of a crackling and brilliant F sharp in octaves.

Pathologic in a sense it is, for it makes its primary appeal to the nerves, but it is wonderful music, though depressing. It hurts the very pulp of one's sensibilities, yet it is never sensational. I am reminded of Salvator Rosa's rugged, sullen and barbarous landscapes with a modern figure in the foreground, agitated, distracted, suicidal; in a word, something that paint and canvas can never suggest.

The nocturnes are sometimes beneath contempt. When I hear a Chopin nocturne played on the fiddle or cello I murmur as I listen to the fruit of this strange and lascivious commerce, "Let him that is without sin cast the first stone," for the Chopin nocturne irresistibly reminds me of a soiled dove. So many coarse hands have stroked her plumage that naught but muddiness remains. There are exceptions. The vandals have vouchsafed us the one

in C sharp minor, the gloomiest and grandest of Chopin's moody canvases. Its middle section is Beethovenian in breadth. Ah! my friend, why do you take this piano composer for a weakling? Why give him over to the toughened mercies of the Young Person? I would sentence to a vat of boiling oil, that is if I were the Sultan of Life, any woman who presumed to touch a note of Chopin. They have decked the most virile spirit of the age in petticoats, and upon his head they have placed a Parisian bonnet. They murdered him while he was alive, and they have hacked and cut at him since his death. If women must play the piano let them stick to Bach and Beethoven. They cannot hurt those gentlemen with their seductions and blandishments, their amblings and jiggings. There are several other nocturnes that will never appeal to the *hoi polloi*. The noble one in C minor, the fruity one in B and the one in E form a triad of matchless music. They are not popular. The wonder-child that came to us through the pink gates of the dawn and was rocked to rhythmic dreams in the berceuse has grown to be a brat of horrid mien and muscular proportions. I will have none of it. Its banal visage is cherished in conservatories. Long may it howl, but not for me!

The scherzi, the preludes, you cry. Ah! at last we are getting on solid ground. The twenty-five preludes alone would make good Chopin's claim to immortality. Such range, such vision, such humanity! All shades of feeling are divined, all depths and altitudes of passion explored. If all Chopin, all music, were to be destroyed, I should plead for the preludes. The cameo stillness of some of them is as soft-spoken sentences in a cloister. Religious truly, but these appeal less to me than those thunder-riven visions in D minor, in B flat minor, in F minor, in E flat minor. Surpassingly sweet is the elegiac prelude in B flat. It is greater than any of the Chopin nocturnes. Number two, with its almost brutal quality and enigmatic beginning, is for a rainy day—a day when the soul is racked by doubts and defeats. It is shuddersome and sinister. About it hovers the grisly something which we all fear in the dark but dare not define. A ray of sunshine, but a sun that stands in the west, is the prelude in G. Why detail these marvels in miniature, these great and cunningly wrought thoughts? They will be always with us. Have you ever noticed the Brahmsian flavor of the prelude in C sharp minor? It is opus 45 and even on paper looks like Brahms' very latest manner.

The embroideries of the barcarolle—a more fully developed and dramatic nocturne—and the bolero are both more Polish than Italian or Spanish. The fantasia, opus 49, is considered by many critics to be Chopin's most perfect work. The grave, march-like introduction, the climbing and insistent arpeggio figures in triplets, the great song in F minor, followed by the beautiful episode in double notes and the climax of amazing power and almost brutality, give us glimpses of the new Chopin. There is development, but only of tonality—if such may be called development—and the *lento sostenuto* is curt and very sweet. The end is impressive. The entire composition is larger in scope, its phrases fuller breathed, and there is a massiveness absent from much of the master's music. To my own way of thinking this fantasia, with the F sharp minor polonaise, the F minor Ballade, the C sharp minor and B minor scherzi, the D minor prelude, and the C minor study (opus 25), are Chopin at the top of his powers.

## II.

Frederic Chopin bequeathed to the world six solo scherzi. The four that comprise a group are opus 20, in B minor, published February, 1835; opus 31, in B flat minor, published December, 1837; opus 39, in C sharp minor, published October, 1840, and opus 54, in E major, published December, 1843.

The other two are to be found in his second sonata, opus 35, and his third sonata, opus 58. They are in the respective keys of E flat minor and E flat major. These six compositions are the finest evidences of Chopin's originality, variety, power and delicacy. The scherzo form is not his invention—Beethoven and Mendelssohn anticipated him—but he took the form, remodeled and filled it with a surprisingly novel content, although not altering its three-four measure. We feel the humor of the Beethoven scherzo, its swing, robustness and at times rude jollity. In Mendelssohn one enjoys the lightness, velocity and finish of his *scherzando* moods. They contain, strictly speaking, more of the truer scherzo idea than Chopin's. Mendelssohn's delicate sentiment of joyousness came from the early Italian masters of the piano. Rossini voiced this when he said, after hearing a capriccio of Felix the Feminine, "*Ca sent de Scarlatti*." Yet the Mendelssohn piano pieces of this character are finely considered efforts, full of a certain gracious life and a surface skimming of sentiment, like the curved flight of a thin bird over shallow waters.

But we enter a terrible and a beautiful domain in the Chopin scherzi. Two only have the lightness of touch, clarity of atmosphere and sweet gaiety of the veritable scherzo. The other four are fierce, grave, sardonic, demoniacal, ironic, passionate, fiery, hysterical and most melancholy. In some the moods are almost pathologic; in some enigmatic; in all the moods are magical. The scherzo in E, opus 54, can be described by no better or more commonplace a word than delightful. It is delightful, sunny music, and its swiftness, directness and sweep are compelling. The five preluding bars of half notes, *unisono*, at once strike the keynote of optimism and sweet faith. What follows is the ruffling of the tree-tops by warm south winds. The upward little flight in E, beginning at the seventeenth bar and in major thirds and fourths, has been boldly utilized by Saint-Saëns in the scherzo of his G minor piano concerto. The fanciful embroidery of the single finger passages is not opaque as in other of this master's compositions. A sparkling, bubbling clarity, freedom, freshness, characterizes this scherzo so seldom heard in our concert rooms. In emotional content it is not deep; it lies well within the categories of the elegant and the capricious. It contains on its fourth page an episode in E which at first blush suggests the theme of the valse in A flat, opus 42, with its interminglement of duple and triple rhythms. The *piu lento* further on, in C sharp minor, has little sadness. It is but the blur of a passing cloud that shadows with its fleecy edges the wind-swept moorland. This scherzo in E is emphatically a mood of joyousness, as joyous as the witty, sensitive Pole ever allowed himself to be. Its *coda* is not so forceful as the usual Chopin *coda*, and there is a dazzling flutter of silvery scale at the end. It is a charming work. Closely allied to it in general sentiment is the E flat scherzo in the B minor sonata. It is largely arabesque and its ornamentation is genial, though not ingenious. To me this scherzo savors somewhat of Weber. It might go on forever. The resolution is not intellectual—is purely one of tonality. The thought is tenuous; it is a light, highly embroidered relief after the first movement of the sonata. The trio in B is not particularly noteworthy. Truly a *salon* scherzo and challenges Mendelssohn on his own native heath. It must be considered as an intermezzo and also as a prelude to the lyric measures of the beautiful largo that follows.

We get on firm and familiar footing when the first page of the B flat minor scherzo is opened. Who has not heard with awe those arched questioning triplets which Chopin could never get his pupils to play enough *tombé*? "It must be a charnel house," he told De Lenz. These vaulted phrases have become banal. Alas! this scherzo, like the lovely A flat ballade, has been done to a cruel death. Yet how fresh, how vigorous, how abound-

ing with sweetness and light when it falls from the fingers of a master! It is a Byronic poem, "so tender, so bold, so as full of love as of scorn," to quote Schumann. Has Chopin ever penned a more delicious song than the one in D flat, with its straying over the borderlands of G flat? It is the high noon of love, life and happiness; the dark bud of the introduction has burst into a perfect flowering, and what miracles of scent, color, shape we seize! The section in A has the quality of great art—great, questioning, but sane, noble art. It is serious to severity, and yet how penetrating in perfume!

The excursion in C sharp minor is an awakening of the wondering dream, but it is balanced; it is healthy. No suggestion of the pallid morbidities of the other Chopin. And how supremely welded is the style with the subject! What masterly writing and it lies in the very heart of the piano! A hundred generations may not improve on these pages. Then, fearful that he has dwelt too long upon the idea, Chopin breaks away into the key of E, and one of those bursts of his into clear sky follows. After the repetition comes the working-out section, and, while ingenious and effective, it is always in the development that he is at his weakest. The Olympian aloofness of Beethoven Chopin had not. He cannot survey his material from all points. He is a great composer, but he is also a great pianist. He nursed his themes with wonderful constructive frugality, but the instrument often checked his imagination. There is a logic in this exposition, but it is piano logic and not always music logic. A certain straining after brilliancy, a falling off in the spontaneous urge of the early pages force us to feel happy when the first triplet figure returns. The *coda* is brilliantly strong. This scherzo will remain the favored one. It is not cryptic and repellent like the two in B minor and C sharp minor, and is a perennial joy to pupil and public alike.

We now trench upon a sacred and not often explored territory of the Chopin music. The scherzo in E flat minor is one of the most powerful of the six. To play it effectively one needs breadth of style, a heroic spirit and fingers and wrists of steel. The tremendous *crescendo* in one bar taxes the strength of most pianists. The composition has something elemental about it. It is true storm music, and the whistling of the wind in the chromatic successions of chords of the sixths has an eerie effect on one's nerves. None of the Chopin scherzi stir me as this one. There is menacing gloom in the second bar, and the rush and grandeur of the movement take my breath away. The blissful song in G flat is not uninterrupted bliss. There is a threatening undercurrent, as if the howling tempest might return; and it does and how originally Chopin manages this! The descending octaves, which seem to carry us to the mouth of hell, are burst in upon by the first stormy theme, and again we are madly projected through space, a victim of the elements. Defiance, satanic pride, the majesty of the microcosm, a spiritual challenge to fate are all here. The lulling, lovely lines of the *piu lento* steal in again and the curtain rings down on a great picture of passion and pain.

Chopin's first scherzo in B minor bears an early opus number. It is his twentieth work—the most sombre, yet the most shrill and hysterical of the scherzi. It is in his most ironic, yet most reckless, vein; Chopin throwing himself to the very winds of remorse. A terrible mood, a Manfred mood, a torturing mood. A soul-shriek from the first chord to the last, with one dream inclosed within its gates of brass, it minds me of the struggles of an imprisoned soul beating with wounded palms its prison door. It is the unhappiest, the most riotous of Chopin's works and suffers from prolixity. Its keynote is too tense for the *da capos* marked by the composer, and unsuited for latter-day taste. Some virtuosi play this scherzo without the repeats, and the piece gains greatly. It is so harsh, so drastic, that the wondrous melody in B, with its

lapping, lilting tenths—"the sweet slumber of the moonlight on the hills"—after the tragic strain comes like a benediction. This scherzo has almost had a special message for me. Chopin, like Robert Louis Stevenson, was afflicted with weak health, was slender of frame, but his spirit was brave as the lion's. Both men could write terrible things, even though they could not compass them. The sense of impotence, of stifled longings, fills this scherzo with inarticulate moans and bewailings. What a life tragedy is the opus 20!

The arabesque-like figure after the eight bar introduction—muted bars some of them, as was Chopin's wont—have a certain spiritual likeness to the principal figure in the C sharp minor Fantasia-Impromptu. But instead of the ductile triplets, as in the bass of the impromptu, we divide the figure in the scherzo between the two hands, and the harshness of the mood is emphasized by the anticipatory chord in the left hand. The vitality of the first page of this scherzo is marvelous. The questioning chords at the close of the section are as imaginative as any passages Chopin ever wrote. The half notes E and the up-leaping *appoggiatura* are also evidences of his originality in minor details. These occur just before the modulation into the lyric theme in B and with a slight change just at the dash into the *coda*. The second section, an *agitato*, contains some knotty harmonic problems. But they must be skimmed over at tempestuous speed, else cacophony. Bold here is Chopin to excess, as if his spirit would knock at the very gate of heaven, but the surge and thunder waxes, wanes, wastes itself; the soul has stormed itself to slumber. The *molto piu lento* of this scherzo is, by consent, one of Chopin's masterpieces. It is written in the richly colored, luscious key of B major. It is so fragrant, so replete with woven enchantment, that the air becomes divinely dense. With broken tenths, Chopin produces subtle effects. It is all a miracle of tender beauty, and is like some old world Armida's garden, when time was young and men and women lived to love and not to think. It is only comparable to the B major episode in the B minor étude or to the "Tuberose" nocturne of the same key. Mark how the composer returns to his first savage mood! It is a picture of contrasted violence. But beware of the *da capo*. It grows wearisome. Far better repeat only the first section and attack the *coda*—the finest *coda* ever made by the master. I know nothing of his that can equal its boldness, its electrifying ride across country, its almost barbaric impetuosity. The heavy accentuation on the first note of every bar must not blind one's rhythmical sense to the second beat in the left hand, which is likewise accented. This produces a mixed rhythm that greatly adds to the general murkiness and despair of the finale. Those daring chordal dissonances, so logical, so effective, how they must have agitated and scratched the nerves of Chopin's contemporaries! And they must be vigorously insisted upon; no veiled half lights, for the worst is over; the ships are burned; nothing remains but the awful catastrophe. To his death goes this musical Childe Roland, and the dark tower crumbles and creation crumbles at the close. The scherzo ends in chaos, overwhelming, supreme!

I think it was Tausig who first taught his pupils to use the interlocked octaves at the close instead of the chromatic scale in unison. I suppose Liszt did it before anyone else; he always thought of such things, even if the composer did not. I doubt not but Chopin would have objected to the innovation, but it seems admissible. After the furious Hercules-vein of the *coda*, to finish with a chromatic scale sounds tame and ineffectual.

Even if the sneer, the peevishness and fretfulness of a restless, unhappy, sick-brained man disturb it, the C sharp minor scherzo is yet the most dramatic, the most finely molded of the six. It is capricious to madness, but the dramatic quality is unmistak-

able. It seethes with scorn, if such an extravagant figure is permissible. It is all extravagance, fire and fury, but it signifies something. Just a word about the *tempo*. Nearly all the scherzi are marked *presto*, but it should be remembered that it is the *presto* of Chopin's day, and, above all, of Chopin's piano action. The action of the pianos of his time, especially of the Pleyel piano, was superlatively light and elastic. The Chopin *tempi* should be moderated, as Theodore Kullak has so often insisted. You lose in ponderability and dignity by adopting the swift, old-fashioned time markings. The first part of the B minor scherzo may be taken at a *presto*—a comfortable *presto*, the scherzo in E must be played *presto*; also the one in E flat; but where the thought takes on a graver hue, where majesty of utterance or nobility of phrase are to be considered, moderate your pulses, I conjure you, master pianists. The C sharp minor scherzo is an especial sufferer from a too hurried speed. The architectonics are consequently blurred, details jumbled and the indescribable power of the piece lost. And if you start out with such a fiery *presto*, where will you get your contrast of speed in the *coda*, which should be fairly shot out from your finger tips? Or would you emulate Schumann and start in with a *prestissimo possibile* and follow with still more of a *prestissimo*? You remember his sonata? Try a *presto* by all means, but remember the heavier tone mass of the modern piano. This scherzo is a massive composition, yet full of fitful starts and surprises. The bits of chorale in the trio are hugely Chopin as to *fioratura* and harmonic basis. More than all the others this one reminds you of some pulse-stirring drama. It is audacious and declamatory. Even in the *meno mosso* it never tarries, and the *coda* is built of one of those familiar figures cumulative in effect through repetition and all written eminently for the instrument. The scherzo in C sharp minor is grotesque; it is original. It has affinities with the darkling conceptions of Poe, Coleridge, Hoffman, and is Heine-like in its bitter irony. It is like some fantastic, sombre pile of disordered *farouche* architecture, and about it hovers perpetual night and the unspeakable and despairing things that live in the night. It is a tale from Poe's "iron bound, melancholy volume of the magi," and on its face is written the word Spleen. Chopin might have said with Poe: "Then I grew angry and cursed, with the curse of Spleen, the river and the lilies and the wind and the forest and the heavens and the thunder and the sighs of the water lilies. And they became accursed and were still. And the moon ceased to totter up its pathway to heaven—and the thunder died away—and the lightning did not flash—and the clouds hung motionless—and the waters sunk to their level and remained—and the trees ceased to rock—and the water lilies sighed no more—and the murmur was heard no longer from among them, nor any shadow of sound throughout the vast, illimitable desert. And I looked upon the characters of the rock, and they were changed, and the characters were Spleen."

All this was told in the dreary region in Lybia by the borders of the Zaïre, where the waters have a sickly and saffron hue. But Poe wrote the word Silence, which I have changed to Spleen. Three of the Chopin scherzi are the very outpourings of a soul charged with the spiritual spleen of this age of disillusionment.

#### Richard Burmeister.

Richard Burmeister, the distinguished pianist, director of the Scharwenka Conservatory of Music in New York, has been engaged as soloist for the second Paur Symphony Concert at Carnegie Hall, December 9 and 10. He will perform for the first time in New York his new arrangement of the Concerto "Pathétique," by Liszt, of the great value of which one of New York's ablest critics spoke in the highest terms of praise.

Burmeister is going to play the same work one week later in Cincinnati at the third Symphony Concert, Van der Stucken conductor.



## Baltimore.

### THE MISSES GAUL.

MISS CECILIA GAUL began the study of music at the age of five, and when still quite a child she went abroad and was immediately accepted by Liszt as a pupil. She studied with him for several seasons, being a favorite pupil of the master, who always called her "Little America."

She studied also at the Stuttgart Conservatory under Lebert, and for some time in Vienna under Rubinstein, and then concertized all over Germany, England, Scotland and Ireland for a number of years.

For several seasons she played at the Covent Garden concerts in conjunction with such artists as Patti, Albani and Ole Bull. She possesses some lovely gifts that she received when playing at court in Berlin, Stuttgart and Darmstadt. Having returned to America, she accepted a position at the Cincinnati College of Music, and also for a number of years did much public playing throughout the West. After a year of rest abroad Miss Gaul selected Baltimore, her birthplace, for her future home, and in 1897 she was appointed by the Peabody Institute to fill the vacancy left by Mr. Burmeister's departure. She has now a large class of talented hard-working students, who come to study with her from all parts of the United States, for Miss Gaul's reputation in exquisite finish, poetic conception and beautiful touch is widespread, and many who have studied with other teachers come to her for this specialty of artistic conception and elegance, which make her own playing distinctly unique. She has moreover a winning and magnetic personality, and imbues every pupil

besides being a pupil of Florenza d'Arona and Edmund J. Myer.

Miss Gaul is not restricted to her vocal abilities, as she is also quite a pianist, having studied under her sister for many years, and besides speaks German, English and French equally fluently, which makes her repertory, embracing German, English, French and Italian songs, very extensive. Miss Gaul has a pure mezzo soprano voice of extensive range, and is studying chiefly for oratorio and song recital work. All the recitals given by the Misses Gaul bear the stamp of artistic finish and a most perfect ensemble.

### S. M. FABIAN.

MR. FABIAN was born in California, and at an early age showed such decided genius that his parents placed his musical education in the hands of the leading teacher of the West. Young Fabian soon outstripped his master, and for several seasons toured successfully through many of the Western States.

His greatest desire, however, was to go abroad, and there perfect himself in his chosen profession. This was accomplished after many difficulties, and soon after young Fabian settled in Berlin, fired by ambition and hope. Shortly after his arrival in Berlin he called upon and played for Moszkowski, and this great master, recognizing Fabian's extraordinary talent, accepted him as a pupil immediately and mapped out a course of study, which Fabian followed untiringly. His energy and conscientious work



S. M. FABIAN.  
Baltimore.

Beethoven's concertos, also Weber's "Concertstück" with this famous organization. Early in the following year Fabian was engaged to tour Germany with Mme. Amalia Joachim, the great Liedersänger. Returning to Berlin late in the year from a successful tour, Fabian went to Von Bülow and Dr. Eduard Franck, with whom he studied off and on for two years. His cup of success was not full, however, until May, 1883, when he received a letter from Abbé Liszt, inviting him to Weimar. Enthusiastic over his good fortune, Fabian hurried thither and remained studying with the great maestro until October, when he again returned to Berlin.

Rubinstein appearing in his famous "Historical Concerts," Fabian followed him to Leipsic, holding that every opportunity given him to hear the greatest of players would add to his store of knowledge and proficiency. From Leipsic Fabian went to St. Petersburg professionally, the press of that city being enthusiastic in its praises of the "young American from the far West." After many triumphs abroad Fabian returned to his native land, finally settling in Baltimore.

### Rudolph Aronson's Compositions.

Danko Gabor the famous conductor, has specially arranged for his Hungarian Band in Budapest five of Rudolph Aronson's compositions, entitled "Japonica" and "Pickaninny" serenades; "Prince and Princess," gavotte; "Rough Riders' March" and "Teresita Waltz." Copies of these band arrangements have been received by Leo Sommer and are being performed by his various Hungarian bands nightly in New York.

### Dr. Anthony's Philadelphia Concert.

Dr. George Conquest Anthony and Mrs. Corinne Wiest Anthony gave their first song recital this season at Griffith Hall, Philadelphia, November 29, under the patronage of distinguished society and musical people. The two young American artists, who are pupils of Mme. Eugenie Papenheim, of New York, enjoy a good reputation as church soloists and are also favorably known as concert and oratorio singers, and it is not astonishing, therefore, that in spite of the unfavorable weather, a good sized audience greeted their appearance. The recital was assisted by Frederic Nevin Wiest, cornet; Louis Volmer, cello, and Helen Pulaski, accompanist.

Dr. Anthony has a fine stage presence, a sonorous, well-trained baritone voice, and his aria from "Samson" (Händel), "Dio Possente," from "Faust" (Gounod), and various songs were rendered with style and feeling. Mrs. Anthony possesses a rich soprano voice, flexible, but at the same time powerful, and she showed her versatility by giving an aria from "Ill Guarany" (Gomez), various songs, of which one, a cradle song, was composed by Dr. Anthony, and a waltz by Pizzi. In the duos the voices of the singers were well blended. The audience enjoyed the concert immensely, and both Dr. Anthony and Mrs. Anthony received many recalls.



THE MISSES GAUL.

Baltimore.

not alone with ambition but with true love and reverence for music.

\*\*\*

Miss Marie Gaul is earnestly endeavoring to make a successful career, both as singer and as teacher. She also is engaged at the Peabody Institute as assistant teacher to Pietro Minetti, under whom she has studied for four years.

found its reward, for the master, pleased with his pupil's progress and ability, secured an engagement for Fabian, which resulted in bringing him to the notice of the musical people of Germany. Fabian's first public appearance in Berlin was with Mme. Etelka Gerster, upon which occasion he played Liszt's "Hungarian Fantaisie" and several solo numbers. His success was unqualified, and

## THE MUSICAL COURIER.

### EDWIN T. BALDWIN.

MANCHESTER, N. H.

EDWIN THOMAS BALDWIN, whose name is such a familiar and honored one in the musical circles of New Hampshire, and even far beyond its borders, was born in New Ipswich July 9, 1832. The following year his father removed to Nashua, then the busiest town in the



EDWIN T. BALDWIN.

State, and there the subject of this sketch passed most of his childhood years.

His studies were pursued in both public and private schools in Nashua and Manchester, and even in later years, after taking up his residence in the latter city in 1851, he divided his time between these two places because of his close identification with the musical enterprises of both. Of musical taste and ability he inherited a double portion, for his mother, youngest daughter of Thomas Moore, of Nashua, was possessed of a good degree of talent in this direction, while his father, although an energetic business man, devoted many leisure hours to the pursuit of music and encouraged the development of it in his young son. Lessons began at an early age, and under most competent instructors, first of the piano, and afterward of the organ and harmony. Prominent among these instructors were Edward A. Hosmer and George J. Webb, of Boston.

From a very small boy he was full of enthusiasm for a brass band, and has, since the days when he so persistently followed them about the streets of the city, himself played all sorts of instruments and drilled and led many such organizations. At the breaking out of the Civil War in 1861 he and most of the members of his band enlisted as privates in Company C, First New Hampshire Regiment, and "Baldwin's Cornet Band" was the first to leave the State, and the first to play in the streets of Baltimore after the attack upon the Massachusetts Sixth had so nearly annihilated its Lowell band. In 1861 Mr. Baldwin married Miss Sarah C. Kendrick, of Nashua, by whom he had two sons and one daughter, to whom he in turn transmitted the love of music which he had himself inherited.

Edwin K. Baldwin, the elder son, is now a well-known organist and choirmaster in Lowell, Mass., as well as a successful business man, and Thomas C. Baldwin, the younger son, who died September 3, 1890, was much sought after in musical circles as a violinist and singer, being also widely known as one of the chief promoters of the Y. P. S. C. E. in the State.

As a teacher Mr. Baldwin has always been in the front rank, and from the exceedingly large class of pupils which always surrounds him he has sent out many who have an enviable reputation as pianists and organists. His recitals are anticipated by music lovers as most enjoyable occasions where only the best of music will be heard, and that conscientiously interpreted and creditably performed. As a composer, especially of selections for church choirs, he is also well and favorably known. As a director of choral classes and societies he early demonstrated a peculiar fitness, and many have cause to thank him for their introduction to the great oratorio works and for the foundation of a taste for choral harmonies. He always sustained an organized chorus in the church where he was engaged, and in former years was leader of large city choruses in both Nashua and Manchester, notably those participating in the great Peace Jubilee in Boston.

Mr. Baldwin is keenly alive to any note of progress,

only asking to try new spirits to determine of what manner they may be, and is a man abreast of the times in both practical and musical affairs. In a recent trip across the Atlantic he made a special study of the music in the English cathedrals and on the Continent, having enjoyed, together with the musicians with whom he traveled, unusual opportunities to see and hear famous composers and organists, with the best of trained choirs. Many excellent offers to locate elsewhere have been refused by Mr. Baldwin, and he seems to have decided wisely, for time has not lessened his hold upon his position as an esteemed teacher and musical authority in Manchester, which now holds out inducements to many rivals in the profession. To all such Mr. Baldwin extends a ready welcome, and all find him a true friend and sympathizer.

The New Hampshire Music Teachers' Association elected him as their president for three successive terms, and since his resignation of that office he has been retained on the official board in some other capacity, and has contributed largely to the success of that organization.

Nowhere has Mr. Baldwin been more highly valued than in the First Congregational Church of Manchester, probably the largest church in the State, where he has for nearly forty years been organist and music director, and where he has ever sought to maintain a dignified and worshipful musical service. Music has always been to him a high and sacred art, to be intelligently pursued and not lightly treated as a pastime, and he greatly deprecates any tendency to debase it or to lower the standard, especially by churches and musical organizations.

He has expressed himself upon this point in many public utterances, and is everywhere known as a staunch upholder of the true and genuine in music, as one who would educate the community, and particularly the young, to a purity of taste. For any musical clap-trap, for mere jingling rhymes and tunes, he has a distinct aversion, and denounces them with no uncertain sound.

Manchester is to be congratulated that she has for so many years been the chosen home of so cultivated a musician, who is at the same time a keen, active, public-spirited citizen.

### BUFFALO PRESS

ON THE MUSICAL COURIER'S NEW WESTERN NEW YORK HEADQUARTERS.

OUR new Western New York department has evidently made a hit, if press comments and a fast increasing subscription list go for anything. We quote:

Mrs. Katherine Reisberg has an interesting letter in this week's MUSICAL COURIER that will interest Buffalo musicians.—Buffalo Commercial.

Mrs. Reisberg's first Western New York letter in THE MUSICAL COURIER appeared last week. She has paid Buffalo the compliment of heading her page with a picture of Music Hall. Buffalo, Niagara Falls, Lockport, Batavia and Erie will be represented by Mrs. Reisberg.—Evening News.

Mrs. Reisberg, the mother of F. W. Reisberg, formerly of Buffalo, has become the correspondent of THE MUSICAL COURIER, of New York, in place of Miss McConnell, who resigned. Mrs. Reisberg and her son have the gift of saying pleasant things about everybody, and her correspondence is certain, therefore, to give satisfaction.—The Times.

THE MUSICAL COURIER of November 2 has a very interesting letter from its Western New York correspondent, Mrs. Katherine Reisberg. It is headed by an excellent cut of Music Hall and a quotation very appropriate to the musical condition of Buffalo. It contains also news of many representative Buffalo musicians, and a picture of Mr. Jaroslaw de Zielinski.—The Express.

### CRADLE SONGS OF MANY NATIONS.

THAT children should be given some early musical training is a matter of paramount importance, but one unfortunately which, owing to a failure to understand its necessities, has up to the present time failed to be properly regarded.

In the public schools there are occasionally some good elementary choruses taught, and there is also fair kindergarten work, but the fostering and nourishing of a real love of music flourishes neither in the school nor in the average household. There may be a weekly or even a bi-weekly visit to a teacher, but there the interest ends. Some perfunctory practice may be indulged in, but it is merely as a part of the school studies, a portion of the daily task; but the grounding in music as an art is absolutely neglected. To sum up, there is a lacking in cultivation which no work in after years will be able to altogether supply. The child is taught to play in the manner of a machine, but there is no endeavor to lead to an exercising of the mind, to teach thought as well as the mere employment of the animal initiative faculty.

Toward the eradication of this evil, to fill the void which was patent to everyone who made the education of child

life a study, the late compilation of Katherine Wallace Davis' "Cradle Songs of Many Nations" has certainly gone a long way. Very elegantly gotten up, its illustrations depicting the children of the various lands, most tasteful and appropriate in design, it would be difficult to imagine a work fitted more admirably for the special purposes it has set out to popularize. The book is a pictorial representation of a children's musical entertainment, which, to use a striking if somewhat vulgar term, has "caught on" in Chicago. Its collection of lullabies teems with melody, and several of the pieces are fascinating in the extreme. When these are sung in appropriate costume and with rhythmic gestures its strong appeal to the genus juvenile feminine is not hard to understand.

The price of the book, \$1, considering the style in which it is produced, is not by any means out of the way, and the Clayton F. Summy Company, Chicago, which has the merit of publishing, has unquestionably done a service to the community and ought to reap a large harvest if good work is worthy of recognition.

### GRAND CONSERVATORY OF MUSIC.

THE Grand Conservatory of Music of the City of New York, at No. 250 West Twenty-third street, is making great preparations for its jubilee exercises, to take place early in the spring of 1899. This institution will then be twenty-five years in existence, having been founded in 1874 by Dr. E. Eberhard, who is still the artistic director and president.

The Grand Conservatory of Music is the only music school that has been empowered by a special act of the Legislature of this State to confer the degrees of Bachelor of Music, Master of Music and Doctor of Music and the kindred arts. The full course leads to the degree of Bachelor of Music. As the examinations are very severe and thorough, embracing every department of musical art and science, not many of these much coveted honors have been granted. While in former years the male sex was in advance of the women, for the last four years the women show marked ability and ambition and the results they are obtaining is remarkable.

Among them in the front rank is Miss Beatrice Eberhard, who promises not only to become a violinist of the first order, but also a musician of great ability. She has mastered to perfection counterpoint, canon and fugue, and at the concert she will give at Madison Square Garden Concert Hall, assisted by eminent artists, on Thursday, December 8, she will play with Miss Trisch the Grieg sonata, op. 8, for violin and piano; Mendelssohn's violin concerto;



MISS BEATRICE EBERHARD.

New York.

second Preislied from the "Meistersinger," by Wilhelmj; mazurka, by Wieniawski; nocturne, op. 9, by Chopin-Wilhelmj, and the Fantasia Caprice, by Vieuxtemps.

### The Unique Glee Club.

The following soloists were announced to appear in the concert of the Unique Glee Club, of Ozone Park, N. Y., to be given this evening: Miss Susie Griggs, soprano; Miss Amanda Hausteine, mezzo soprano; Miss Florence Stockwell, contralto; Miss Grace Corwin, pianist; Alfred Dale, tenor; Lewis J. Geary, basso; Mrs. Parson Price and Miss May Cooper. The director of the club is H. H. Cooper.



# Observations on Voice and Voice Failure.

-BY-

DR. F. E. MILLER AND A. THEO E. WANGEMANN.

[Copyrighted.]



THE essay which we submit is not intended to bring forth any new theories, but to state a few facts as they appear under careful observation and to leave them with you. We believe that the most earnest work of the singer, the teacher, the physician and the physicist are necessary to bring some clearness out of a multitude of divergent opinions prevalent to-day on voice and voice production. We lay before you facts and thoughts, that so-called auxiliaries of to-day may in truth be grand moving forces. The body of a Stradivarius violin produces that superb violin tone quality of an exalted refinement; bow and strings are agencies of smaller importance, and, while in this essay we only slightly mention breath and vocal band action, we shall speak about cavity bodies which we all use and we know but little about. The grand proposition which we lay before your perusal and reflection is that the hollow spaces of the vocal mechanism suggest comparatively a new line of thought for all interested in the subject.

THE ESSAY READ BEFORE THE N. T. N. A. JUNE 27, 1898, BY DR. MILLER.

Seven years ago I conceived the idea to construct a voice measure, a tester—a phonometer or vocometer—if you please. It was to consist of a combination of a phonograph, photograph and a mechanical reproduction of registration of the vocal sounds, the combination so arranged as to form a standard for vocal tones to measure and compare for all time every voice in the world.

After much deliberation and thorough discussions of the subject, one conclusion was irresistible, viz.: That for the present the only practical vocometer is the tried and experienced maestro, who, by his delicate and finely trained organ of hearing, power of judging expression, and aided by experience and ability to impart his knowledge, is able to conduct the pupil to use properly that divine gift—the voice—in a perfect manner, so that tone springs from the throat with a spontaneity and coquettes with a reserve that makes us long for more.

Generally, it is admitted to-day that a tone consists of a fundamental, plus a number of overtones, each overtone being present in and sounding with the fundamental, although each in different volume, force and also each entering the fundamental tone, in different voices at different periods. Character, quality and timbre are given to the fundamental by the overtones entering as described. Therefore it would be next to impossible to compare any given two voices singing the same note without going into difficult physical measurements of the overtones, while the ear of a maestro, &c., is accustomed to judge "quality of timbre" or "Klangtint" by experience quickly and at the moment of utterance.

When the beautiful quality of the divinest of organs no longer has its power, and the king—so to speak—of human gifts totters on his throne, and the dread sounds of vocal debility fill the singer's mind with dismay, 'tis then with feelings akin to horror and distress that he flies to the physician for aid, for comfort, for just a word of encouragement.

Our first query is how to diagnose voice-failure. To avoid the disagreeable mistakes occasioned by the so-called nomenclature of singers, I will ask you to allow me to be somewhat arbitrary in my expressions. By this I wish to make clear the point that singing teachers as a rule use arbitrary expressions to convey meanings which

words as generally used do not. On a certain occasion a young lady, asking my advice, inquired what was meant by the expression, "laughing eye and smiling mouth," which her teacher taught her to use. She noticed that it produced a lighter quality of tone, but could not understand exactly the meaning the teacher was trying to convey. The latter evidently intended to produce a certain quality in the voice of this student. After careful consideration of the dilemma, the explanation suggested itself in the fact that both the "laughing eye and the smiling mouth" are produced by muscles which are supplied by one nerve, i. e., the seventh or facial nerve, which, in turn, has its effect upon the soft palate, the raising or lowering of which so alters the quality of the tone as to produce what is known as the "white tone," or, in other words, a lightening of the tone quality of the voice.

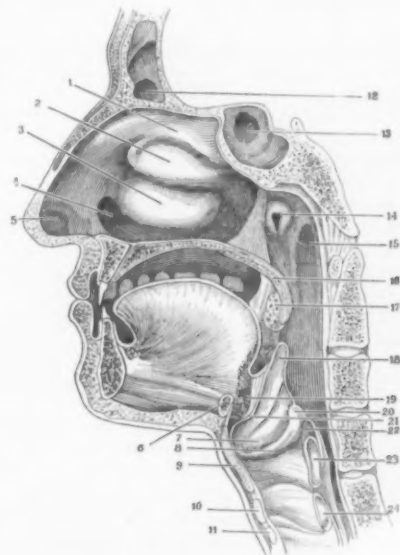
An illustration of the same unfortunate application produced by the aforesaid nomenclature of singers was made very apparent to me on another occasion, where I had been invited to attend a lesson given by a teacher of prominence to a patient of mine in order that I might better comprehend the character of his voice-failure. During his instruction the teacher used the phrase, "Sing with more length of tube." At first it seemed to me that this was a ridiculous phrase, one which would be suggestive of the fire department. But on watching I observed that this teacher continually, in his illustrations, placed his finger upon the tip of his nose and upon his Adam's apple, crying out: "More length of tube! More length of tube!" Evidently his idea was that the tone, which had a guttural quality, should be thrown so as to sound with greater resonance. This pupil apparently changed the laryngo-pharyngeal cavity to produce a better quality of some tones or overtones in harmony with laryngeal action. Right here I would like to say that the general expression of throwing a tone to the teeth, to the gums, to the roof of mouth, to the palate, and so forth, is practically nothing but a demand to change any one of the hollow spaces of mouth and nasal cavities into action as better resonators, tone formers or tone builders, which I shall speak about later.

In the above example, by exciting the muscles near the Adam's apple and the nose by pressure, it was made easier for the pupil to loosen the strain of muscles in his naso-pharyngeal space, drawing the latter gradually into a resonator, or tone-former, or tone-builder (I advisedly call the cavities tone builders and tone formers), in harmony with the pharyngo-laryngeal space. Had I not seen this demonstration of the remarkable phrase put into practice, I should have been totally at a loss to comprehend the medical and physical significance of it. The pupil by former practice and experience was able to almost involuntarily execute the idea that the teacher wished to convey. The teacher in the first instance could not hear the tone well rendered or filled with proper overtones, and in years of practice he had found that by touching his Adam's apple and the tip of his nose, it would make it easy to draw the naso-pharyngeal space into a better action as a tone former or resonator. Always keep in mind that the overtones that sound with the fundamental (which latter is by far the greatest in strength of entire tone heard by the human ear) are always present and must be the ones which aid, make or unmake the timbre or Klangtint of that tone as heard by our organs of hearing.

By years of practical experience I have found that in the vast majority of voices the scale of E (an octave higher for female than for male voices) shows peculiar qualities in cultivated voices as well as in uncultivated ones. Very rarely a scale one or two notes higher or lower will be the one accommodating natural conditions, and therefore I use the scale of E as a means of revealing to the physician's ear, points wherein and indications where the voice shows signs of failure. Having been a singer of some prominence myself, my ear is educated to such diagnosis of tone quality. I use this scale of E because of the fact that within it lie all the principal resonance changes involved in voice production. By this I mean to say that somewhere between the interval G sharp to C sharp an audi-

ble change of quality is developed in the majority of voices. This seems to be co-incident with the action of the lips, the tongue and the soft-palate, and the other muscles. From C sharp to E above middle C, the principal changes occur. Few rare voices, however, continue as high as F sharp before changing. It has occurred to me so often in the course of my practice, that a peculiarly apt reason exists for making E the foundation tone of the test scale employed in the operating room, that I do lay particular stress upon it. It has seemed generally the most careful note for the patient to sound, whatever his vocal condition, and I have been tempted to call it the "nature tone," because it may be said nature made the voice to sing this tone most easily; at least, it can be sounded with naturally open throat, and without calling into perceptible use the multiplied enginery of muscular forces which are required for the formation of the higher and lower tones within the range of the voice. My experience in a number of years has shown that for purposes of a physician's diagnosis this scale is invaluable. Let me insert here a few abstract thoughts which have more than a general bearing on the work of a throat specialist.

The vital question: *How is tone produced in the human organs of speech?* has not been answered satisfactorily to my mind. I cannot follow the reasoning of different physicians who loudly proclaim that the larynx and vocal bands produce "tone" in its fullest quality and timbre, and act either like a reed, or flute or string instrument, nor can I agree that the hollow spaces should be omitted from being the most influential part and parcel of the organs of speech in vowel and tone production. On the contrary, I find in my practice that generally the origin of illness and failure of voice in singing or speaking comes originally from some irritation and defect in these hollow spaces. By hollow spaces I mean principally the laryngeal, oral, nasal and its accessory cavities, the nares, and in addition the frontal and sphenoidal sinuses, the antra, also we may say the ventricular and bronchi, trachea and all pulmonary cavities.



While the vocal cords and the action of the larynx during exhalation (air being forced through the cords by action of the diaphragm and the pulmonary tissues and expiratory muscles and thorax) provide the initial forces for the proper number of vibrations per second for any given tone, and while they probably by nerve and peculiar muscular action influence to a great degree the beginning of tone and overtone vibrations for its quality and timbre, yet without the cavities being drawn into absolute perfect spaces of size and form to fit as tone builders or resonators for tone and vowels, the production of most any tones would be impossible. To illustrate: I sing for you the vowel "ah" on

## THE MUSICAL COURIER.

the tone of C, and now again the same vowel on the tone of E. I now by will power hold my tongue and all the cavities in the position necessary for the tone E while with my larynx I try to vibrate the C. You observe the result, a dismal failure—hardly even a grunt.

No doubt some singers will try to sing a C while all the cavities are held to produce E. In case they should not see the truth of this experiment, I would like to ask from them the use of a mirror while having light thrown into their mouth, or, have somebody watch their throat. As reason for this, I would submit that some singers are so accustomed to use their muscles that on small intervals in pitch, they hardly perceive a change in the action of the cavity muscles; yet while looking at the action of the palate and at the muscles on both sides of the throat, they will see that in this experiment they indeed do change their hollow spaces, even if they do not feel them moving. They will find it impossible to intonate a "C" while their hollow spaces are drawn to produce an "E." The same is true in whistling (illustrated as above).

spaces in whose changes the utterances of vowels must be based, by their function of shaping these spaces, produce a change of pitch without any action on the laryngeal part; and therefore, as a necessary result, the different changes in our hollow spaces must force laryngeal action to conform with any pitch started in such of the hollow spaces as may be in action for tone or articulation.

I have thus stated to you the new and novel fact that the hollow space action is *anterior* and prior to any action of the vocal bands, and I shall refer to this fact again later on, but desire to call your special attention to these experiments, which, to my mind, are most important and far reaching.

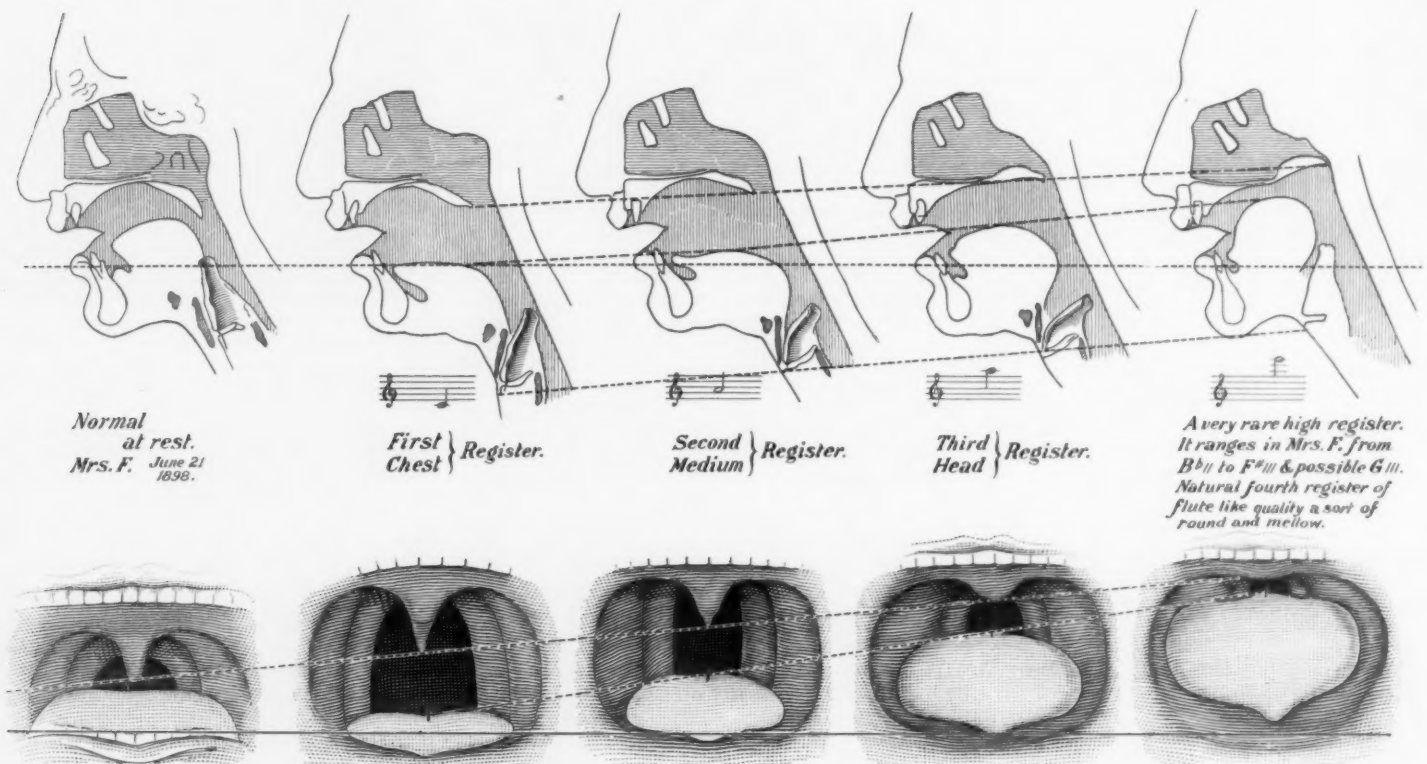
The means of changing size, shape and form are largest in the laryngo-pharyngeal spaces. Here is an abundance of movable apparatus changing through muscle action the positions of all the cartilages, bones, walls and their surfaces, including the vocal bands.

In our pharyngeal and nasal cavities, no less important than the laryngeal ones, you find, as indicated on charts, a

but little liable to ruin any voice of any pupil. Under such instruction the hollow spaces will form most beautifully and perfectly to produce quality in tone, the same being true of the use of different parts of the larynx.

I submit to you still further: The duty of the teacher must be to first loosen and then to fix in the pupil, besides the muscles just named, the muscles controlling lips, jaws, neck and even those of pulmonary and thoracic cavities, until they are all limber and pliable. When that point is reached, after many hard trials and tribulations, the real work of tone quality production by the hollow spaces and the larynx commences.

Loosening the muscles and gradually changing the use of the cavities should be a minutely watched process, which, on the teacher's part, demands exertion and great care. Such a voice builder's pupils will have little occasion to consult throat specialists, and are to be congratulated indeed. A good number of teachers will bear me out that some of their pupils, especially ladies using their head voice or upper register, after acquiring a perfect use of their



Any person, even if not a singer, will find that the production of a vowel, a, e, i, o, or u, causes these hollow spaces to take a certain and definite form.

If the spaces are held for an "a," the production of any other vowel without a change of the cavities is impossible, which fact has been acknowledged for years, but, as far as we know, up to to-day the same has never been shown nor proven of "tones." We claim throughout this essay the necessity of *hollow space action* for tone production, prior and anterior to the action of the vocal bands.

I would like to give you one more little experiment which will easily show, after a few trials, that the above stated action of hollow spaces is the correct one.

First.—Use your larynx open for breathing without making any tone whatsoever, except the necessary sound of air passing.

Second.—Draw your cavities and hollow spaces slowly into the same position as if you were uttering the vowels, a, e, i, o, u (as pronounced, ah, a, ee, o, ou), one after the other, and do all this without any special effort.

Third.—Observe carefully and listen to any possible slight tone sound which may be developed while whispering the different vowels. This tone naturally would be only a *whispering* sound and not a loudly ejected tone. The result will be that you find the whispered tone on e from four to six half tones higher than the tone produced in a. The whispering tone on the vowel i is again from four to six higher than the one on e. Uttering the vowel o, you perceive the tone goes in pitch below the one of our original a, while the sound on u is very near the one of the original a. All this may vary somewhat in pitch in different people, but the absolute change in pitch of vowel sounds when whispered without effort to hold the pitch is true in every person.

This I hold to be proof that the three or more hollow

greater possibility of space changes in the tongue uvula, back wall, the pillars, the dome, all full of muscles and nerves and in well perfected voices capable of a rapidity and variety of motion which, on first observation, is overwhelming to the student. As stated in another part of this paper, on calculation the entire vocal apparatus is capable of over seventy-four million different positions.

You all will agree with me that there is a vast difference between the human larynx and a dead metal or catgut string fastened on two ends and stretched under one tension over dead sounding boards. Or, again, a vast difference between a pair of live muscles capable to draw, to change and to form themselves, rejecting or aiding a possible flow of air to accommodate peculiar hollow space conditions, which latter spaces are even more alive than the vocal bands and larynx, and, on the other hand, the brake of a flow of air against the entrance opening of a flute or dead-wood splints of a reed.

The condition which practically confronts every singer is that from early childhood he used his vocal organs in a very haphazard way, usually imitating his parents, their friends and acquaintances, subject to changes by his own individuality. Arrived at maturity, he is told and perceives that he has every ability to become a singer. He eventually gets his instruction, and by aid of his teacher gradually loosens by exercises every muscle in all of his cavities and larynx. He rectifies bad breathing, and learns to control the capacity of the vocal cords for vibrating, and also the position of the entire larynx, until as perfect a tone as possible is arrived at. Therefore, a teacher with perfect ear and perception of beautiful tone qualities, both fundamental and unconsciously of incidental overtones, and with patience to impart experience and knowledge to pupils, one not hampered by some individual reason-proof, theory, which should unconditionally work in each and every case alike—I say such a teacher will be

hollow spaces, sometimes experience while singing a "buzzing in the head" or watering of the eyes. The reason for this I hold is a sympathetic nerve and muscle action between the muscles drawing hollow spaces, larynx and the pulmonary cavities, with reflex action on the nerves and muscles of the brain and the nerve centres. This eye watering and head buzzing will to my mind only be experienced when the tone produced is perfect, sympathetic and full of timbre; when this one tone produced covers suddenly and exactly the fullest intention, perception and intended expression to the singer herself. It is when all muscles are under full, even if involuntary and unconscious, control that it is possible for the pupil to change perfectly the proportion of the different hollow spaces with least effort and also (*most important*) in less space, until ultimately only very slight changes are required for steps of half-tones, higher or lower. It is then that the pupil and prospective singer can get freedom of emission for the tones produced, as the facial, neck, jaw, &c., muscles are under control to aid the action of the muscles within the hollow spaces and larynx. And, pre-eminently, all this work on muscles, on tone and its quality, is subject to and controlled by the correction of the teacher's ear, which is the sole and only guide and judge.

Here you will then see and find the very foundation for the fact of the circumference of the pupil's voice increasing in higher as well as in the lower tones. The teacher decreases the space of muscular action in the combination of the different hollow spaces, and consequently increases the range of the pupil's voice, as there is now increased room for muscular expansion or contraction in the different hollow spaces in their respective combinations.

It is then, and then only, that the hollow spaces can be drawn to produce additional higher and lower notes within the limit of muscle action in the hollow spaces, which can be sounded under the improved impulse and action of the vo-



# THE MUSICAL COURIER.

cal bands, but which the latter had not been able to intonate before the hollow spaces could be drawn properly for the production of these tones, about which latter point I speak repeatedly in this paper.

In looking about for examples which I might examine for purposes of observation to confirm the facts of hollow space action in the voice, I have carefully looked into and examined the action of the organs of speech in a great many singers, and in many pupils in different states of development of their vocal education of several schools.

The time being too short to give you an entire report of all examinations, I would ask your indulgence to show you one case only, viz:

A young lady pupil of the well-known Madame Lankow, who is pre-eminently a good voice builder and tone former, She believes in careful development and great activity in all the muscles of the different anatomical parts prior to and contemporary with the proper development of the voice. It is due to the kindness and willingness of these two ladies that I am able to give you an illustration this afternoon.

Madame Lankow placed for that purpose at my disposal four young ladies who were thoroughly able to produce the chest, middle and head register high B and C, but who developed under her instruction of flexibility and agility of muscles and hollow spaces the remarkable fourth register, ranging from high soprano B to F<sup>III</sup> and G<sup>III</sup> you these registers. (See chart on previous page.)

One of these young ladies has kindly agreed to show to you these registers.

On this chart you find the approximate position in the four registers, and the one of rest, drawn from these examinations and thoroughly observed by at least twelve persons on each observation made.

In this essay I purpose to keep strictly to cavity action, but if Mrs. F. will kindly show to you a trill with interval of four half notes and two half notes I will explain to you one of the strongest confirmations of the hollow space action through action of the vocal bands, as observed in a number of persons.

The vocal bands on the tone of C look in the laryngeal mirror like cut No. 3, on the tone of E like cut No. 4

N. B.—I do not mean to say that EVERYONE presents the exact appearance of the glottis as shown in the figures of Mrs. F.'s trill. In fact, I have seen and observed an entirely different conformation of glottis and hollow space changes in singers of different schools. Her trill on

and anterior pillars, root of tongue, laryngeal and pharyngeal cavities, tongue with its roots, middle and point move like clockwork.

As said, both tones being perfect (as you all can hear and which can be proved by phonograph) and the vocal

have books, theories and opinions galore, but know—oh! so little in fact.

I have here the best chart mechanism for voice and speech that is in existence and up to date, written and illustrated by the highest authorities on the subject, and also

*This exercise* →  
was sung in a tempo  
equal to mine (9)  
notes per second.  
(oral pitch steps are red)  
also 19 vowels and consonants  
per second.

*This exercise* →  
was sung in a tempo  
equal to 18 (eighteen)  
notes per second.

*Speech exercises for loosening the muscles of the tongue, lips and jaw.*

*Arpeggios and octave jumps with the last note, higher registers, for greatest certainty of the throat action.*

*This Legato* →  
was sung in a tempo  
equal to eight  
notes per second.

*This exercise* →  
sung in a tempo  
equal to four  
notes per second.

*Legato.*

*The next exercise will indicate the change of registers: Ch. chd. M. medium B. head. 4. fourth Klautrunt*

*chromatically cont'd. chromatically cont'd.*

EXERCISES AS SUNG BY MRS. FLINT.

the tones of E shows perfect tone on examination, same as C. That is to say, if the tones are reproduced in the best possible phonograph, and reduced in speed one-half, giving the reproduction of the C and E one octave lower, the two tones are audible in perfect pitch like clockwork, showing conclusively that the mechanical action of the whole vocal apparatus works without a flaw.

In the laryngeal mirror the picture of the larynx on each tone of E looks, as I say, like Fig. 4. In the rapid movement, however, it looks like Fig. 5—(look at the differences in vocal band action as compared to Fig. 4)—the right vocal band showing a greater bending than the left, and the two bands separate 'way beyond any phonation or tone production as generally understood to-day.

The entire hollow space-apparatus, uvula, palate, post

bands making such fantastic jumps as Fig. 3 shows, it must be and can be only the clockwork action of the hollow spaces which gives us the upper tone perfect in this instance. I have observed this same fact in pupils of schools who advocate quietness and repose of muscles and giving that guttural, inartistic tone. Their post and anterior pillars move while singing but a trifle, but they do move in ordinary singing. However, when they commence to trill, their whole apparatus does show the same lively action as shown on chart, and their tone becomes on that trill filled with more overtones than the quieter tones sung in their school.

From all of which we must necessarily deduct the predominance of hollow space action for tone and overtone production over vocal band action, about which latter we

a description, written by the highest authority, one of the best laryngologists of the world, and, as you see, the picture goes from tongue to trachea. The second one illustrates the inner workings of the larynx, but not one word is mentioned of our upper hollow spaces in either of the charts nor in the wording of the explanation of this chart. I also lay especial stress that the explanation by the celebrated authority does not even allude to the action of the laryngeal hollow space, the most important one of them all for tone production.

On passing the Auditorium last Friday morning several ladies and gentlemen accosted me, asking wherein I differed from several other throat specialists whose theories and deduction may be well known to most of you. I would like to state that it is my greatest wish and desire to put

## THE MUSICAL COURIER.

all knowledge about our organs of speech on the most accurate and solid base possible. I wish to state only the facts and nothing but the facts, as far as I am able to observe them, as it is not reliable to discuss theories without having facts to base them upon.

I therefore repeat here, that in order to get these facts it is necessary for the vocal teacher, elocutionist, throat specialist and physicist to work together and in harmony to obtain facts rapidly and reliably.

I believe a general national institution for music could eventually be the outcome of such a gigantic undertaking, so that instead of having personal influences to contend with we would stand on a solid rock of absolute knowledge unhampered by individualism.

I would like to put before you the case of a singer who was pronounced to have an alto voice. She studied with

space. In 8 of the nasal space, which I demonstrated to you on the glass vessel. The break of the voice as shown and demonstrated like Fig. 9 is most interesting, as it shows how in an unhealthy condition of the mucous membrane or by muscle action the break in a voice may appear. This is a most interesting fact. While its practical value is just as the actual discovery of the North Pole would be, it demonstrates the correct action of air vibration and tone formation in these hollow spaces, which I further show to you in another glass vessel, with the three hollow spaces tuned to tones close together in pitch. When I blow here softly I make the middle one sound, while on a hard blow in the whistle the end one vibrates two distinct tones higher, omitting the air vibrations in the middle one and vice versa.

Each one of you is well aware that muscular action in

have to be conscientiously controlled and are used in one sneeze or in a one hour's conversation.

Allow me to classify the voice into the following divisions:

1. The laryngeal voice.
2. The oral voice.
3. The nasal voice.
4. The glotto-diaphragmatic voice.
5. The chordal voice.
6. The composite voice.

### 1. THE LARYNGEAL VOICE.

By laryngeal voice I mean the voice that seems to our ears to come from the larynx. Any disturbance appearing in the production of tone here is regarded as *throaty*. The principal thing that can control or alter the size of the cavity used in this laryngeal space is the tongue, also the

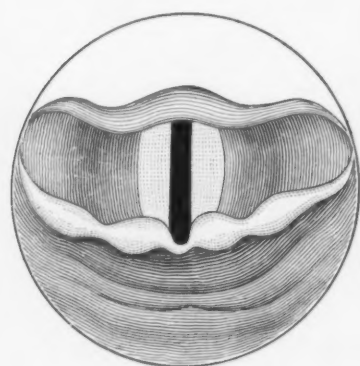


Fig. 3.

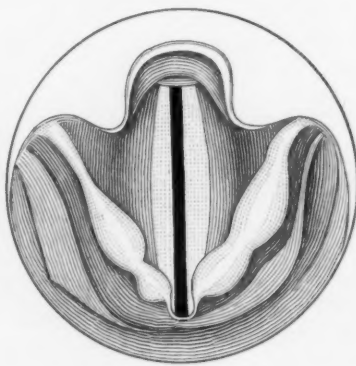


Fig. 4.

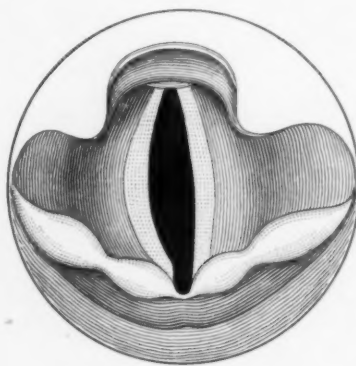
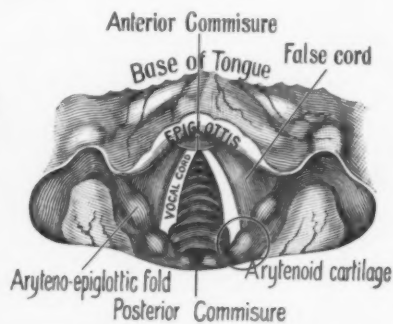


Fig. 5.



one of our very best teachers for some time, when it developed that the entire inner aspect of the throat underwent a transformation, muscles receded, were strengthened, they could draw the hollow spaces into forms heretofore not used by that singer, and in short the hollow spaces had been developed in such a manner that the young lady after four years of study changed the compass of her voice from alto (lower E and upper alto F) to high soprano (middle C on piano to very high G), which made Patti so famous.

No one can dispute the capability of the vocal bands to start vibrations both much higher and lower than our voices ordinarily produce in tone, but the drawing and involuntary changing of the hollow spaces in singing tuition alone can account for the frequent mistakes in classifying alto, soprano, baritone and tenor voices. It alone also can account for the gain in circumference in compass of a voice under tuition. Without underestimating the work which the larynx does, no gain in circumference of voice, no beautifying of quality and timbre in the tone of voice can be accomplished except by means of having the hollow spaces do superior and finer work and action.

Repeatedly since 1891 have I discussed with Mr. Wagemann, at that time experimenter and expert on sound in the Edison laboratory, these foregoing questions about hollow spaces, the importance of which he at that time first suggested to me, and some time ago we tried to devise some manner of demonstrating some parts of the above, and I would like to ask your forbearance in showing you a few of the experiments and their results. I hold here a glass vessel with three openings, two covered with rubber I whistle one tone, press one rubber about half an inch inward and you notice increase in heights of pitch. I now pour water in the vessel and do the same with a like result. I will hold the water in the vessel over the rubber, which I shall press to some extent and you will behold hardly any change in the pitch of the tone. This latter part being an interesting physical fact, you easily see from this experiment the usefulness of the uvula in our voice cavities, which is able to change three to four half notes while hardly changing the aspect of our hollow spaces. Here is another vessel shaped closely to imitate the three hollow spaces. I fill about one-third inch water into this vessel, and by giving to the same three to four different positions I change the pitch from three to four half tones. You notice that the size of the hollow spaces in total must remain stationary, and the only change I make is turning a little more or less water from a supposed nasal into the laryngeal cavities. I will repeat this with different amounts of water.

Another vessel with two openings, but on each end a different form of hollow space, will show to you that a whistle can be blown so as to produce vibrations at either openings; both being of the same size, will give two tones of different and distinct pitch.

Here is still another vessel closely resembling the three most prominent hollow spaces, which happen to be tuned to the three tones of the D chord. I connected a penny whistle of a very high shrill note to the laryngeal part, as indicated in the chart, and shall use the vessel, as indicated in the different pictures, No. 1 to No. 9.

Here, then, you have the interesting fact in Fig. 9 of the breaks of the voice. In 7 change in the pharyngeal

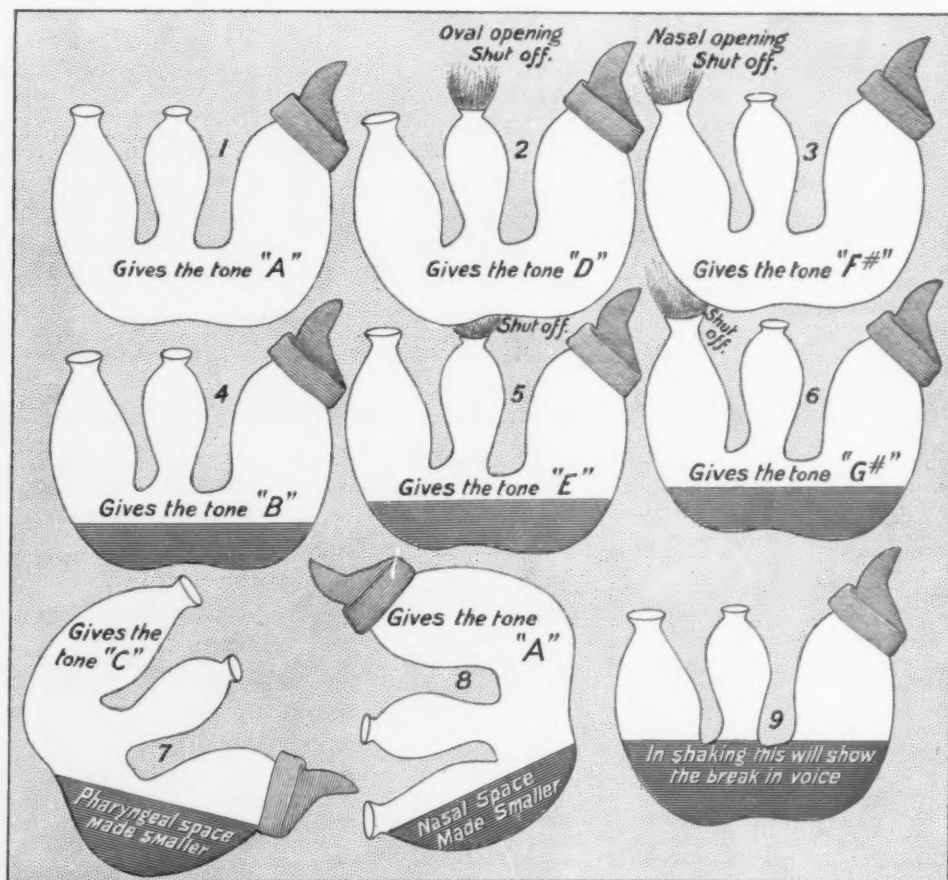
our hollow spaces will draw the surfaces, and form shapes and sizes of these hollow spaces in thousandfold different ways.

We have seventy-four muscles and sixteen nerves capable of influencing the hollow spaces of our organs of speech, and by an arithmetical progression we arrive at the enormous sum of 74,682,000 possibilities of different

various muscles of the larynx, the vocal cords and deviations from the normal conditions of the mucous membranes in this space.

### 2. THE ORAL VOICE.

This voice is mainly the vibration of the larynx, augmented and character given in and by the hollow spaces of the pharynx. (See Fig. 1.)



combination in actions of these. Granting that they have individual action and do not act in pairs, we have the gigantic possibilities of, as I say, 74,682,000 alterations in the cavities. In reference to the above, I would like to refer to my paper, entitled "Vocal Hygiene," read June, 1895, before the New York Music Teachers' Association.

The bitter pill which our friends who believe in conscientious muscular control will have to swallow is to figure for their own satisfaction how many muscular actions

This cavity would appear to control the voice from G sharp to C sharp, often as high as E, and occasionally as high as F sharp. From the use of the scale of E I find that often, from lesions of the tongue or of the pharynx, the natural break at G sharp or thereabouts is accentuated by troubles of the tongue or the walls of the oral space. In the oral voice we may look for deflections from the normal quality of tone by such lesions as an "elongated palate," and enlarged tonsils, inflammation of the oral



wall, paralysis, cleft palate and abnormal secretions which may occur in the secreting glands of the cavity itself, or secretions coming from above or below, having lodged in this cavity, including various anomalies of the mucous membranes of the cavities in use.

### 3. THE NASAL VOICE.

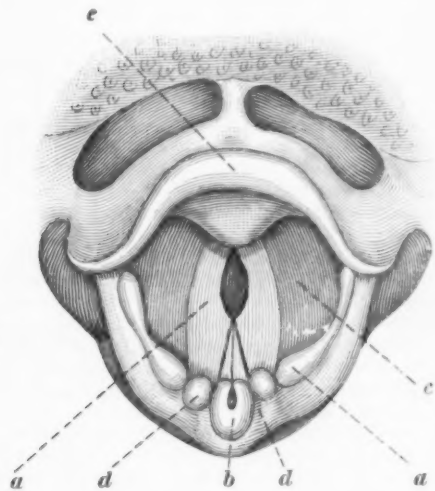
By the nasal voice we mean the one which appears to us from our sense of hearing to come from the nasal cavities, namely, the cavities which are above the soft palate, but which can easily be demonstrated to result from an entire shutting off of the nasal cavity.

This is of the most vital importance in the production of higher tones, and seems to have the controlling influence of the quality of higher tones (third register), especially those above E natural. I might add that in Mrs. F.'s fourth register the uvula, touching the back of pharynx, divided the air column in the post nasal space.

### 4. THE GLOTTO-DIAPHRAGMATIC VOICE.

It is perfectly evident that between the glottis and the diaphragm there is a very large hollow space connected with the vocal apparatus, namely, the trachea, bronchial tubes and their bifurcations, to say nothing of millions of air vesicles in the lungs. The influences of these hollow spaces is very clearly demonstrated in alto and basso voices, but even high sopranos have very strong evidence of vibrations in the pulmonary cavities.

Do not overlook that in spite of all that has been said, there is only one muscle that can accurately regulate the air flow and change to any degree the size of our pulmonary hollow space, and that is the diaphragm, both by its situation and by its nerve supply. All other muscles and groups of muscles simply assist its action or in some manner play



the part of an auxiliary. Every experienced singer has an anxious eye on the action of this muscle. It is also a fact that our hollow spaces in the voice are greatly affected by the condition of the body below the diaphragm, and any extreme will readily show an effect on the timbre of the voice through sympathetic action in the mucous membranes, and in my own experience I have seen that the healthy growth of voice while in tuition requires increased action of the diaphragm. Is it not true that the broad, full chest tones may occasionally call for an exertion of the diaphragm which the latter is not capable of complying with, or that diaphragm action may press too hard on the larynx?

I have been and am making researches on the subject of the action of the pulmonary cavity being anterior and prior to the voice building of the larynx, and shall on some future occasion have some remarks to make upon that subject.

The glotto-diaphragmatic voice might be subdivided into two portions; one, the "over-blown voice," in which practically the air space below the larynx, chest, &c., is thrown into a resonator, or an auxiliary hollow space, with a great amount of air passing through the larynx, as used by a great many teachers who want their pupils to feel vibration in the diaphragm, by which they seem to comprehend that when a hand is laid over the stomach, a vibration should be felt there. Second, the "pinched sound of voice," where the hollow spaces of the vocal mechanism are forced not to act in their entirety. These seemingly arbitrary expressions are used by teachers, and it is necessary for the throat specialist to acquaint himself with these terms in his studies of tone.

### 5. THE CHORDAL VOICE.

The chordal voice, or head voice, or the voice peculiar to choir boys, the falsetto voice, the male contralto voice, the eunichord voice, call for a short explanation.

In the study of boys' voices I have observed that as they sing from G<sup>1</sup> sharp to C<sup>1</sup> sharp, on the down scale, a most

peculiar phenomenon takes place at C<sup>1</sup> sharp. At once the tongue broadens out, the arch of the palate flies up, making an exceedingly small hollow space, the vocal cord which has been vibrating from the junction of the cuneiform cartilage to the anterior end of the cord (as seen in the illustration), immediately unfolds itself, and the tone is produced through the entire length of the cord. This is one of the most remarkable things I have seen in all my studies of the vocal mechanism, and confirms the hollow space theory. For we see that there must be an entirely new and abrupt adjustment of all of our hollow spaces and of our glottis in order to produce the normal voice, or as we may say, the "adult voice."

The possibility of changing a falsetto voice or a eunichord voice in an adult to a natural one does not seem to be excluded in light of the above observation.

As shown in another part of this paper, it may in this case also be possible to gain from extending hollow space action in such voices the full use of the vocal cords. We have further observed that the vocal bands in some of such voices are shortened one-third. Inasmuch as this must alter the entire action of the vocal bands we must have a new point of motion from the arytenoid end of the cartilage, also a change of the mechanical centre of resistance in the vocal cords, which if generally proved in chordal voices will form an excellent method of massage of the nodes, which are so fatal to the perfect use of the vocal bands. This massage would influence the use of the vocal bands by action in the hollow spaces.

In some cases we found falsetto tones produced without this shortening of vocal bands. But, throughout falsetto tones, as sung by different persons, the quality seemed not to differ as much as the full tones of such voices; these falsetto tones seemed not to have as much individual character or clangint.

We have observed in falsetto voices that the same facts existed which we stated of male and female voices, viz., that different schools and individuals use their hollow spaces differently, and seems to have a corresponding change and difference in the action of their vocal bands as far as it is possible to observe such action in vocal bands, which, at the best, is still crude and primitive at present, even by means of a stroboscope.

In this so-called boy's voice the youth seems to have developed no conception of forming hollow spaces or how to unite passages. There seems to be a dovetailing between the laryngeal and pharyngeal spaces. In attempting to sing he carries downward his falsetto to near C sharp, and very often drops in an amazing manner ten or twelve half tones, and going upward about one-fifth of an octave near that C sharp is missing. There seems also to be no control of the lower hollow space action. If the boy attempts to control his nasal hollow space the result seems to be that he carries his scale better in going upward. The boy's trouble, while the increasing process of the vocal organs in the laryngeal hollow space takes place, seems to be entirely a lack of firmness and inability to keep his organs steady and in place until the cartilages and growing tissues get steady and firm.

I am still pursuing investigations on the voices of this class.

### 6. THE COMPOSITE VOICE.

In this voice we may include a combination of any of the features included in the above five classes.

Referring again to the nomenclature of teachers, we find many who say: "Sing on the resonance!" In discussing this very term I draw attention to the fact that "Use the hollow spaces" would be a much more accurate term than the "resonance of the voice," advancing as a reason that it must be the air within these hollow spaces that is set in motion by vibrations caused by the larynx, the hollow spaces and their walls acting as tone builders or resonators to tones or overtones, and, as such, helping to form and to augment all the parts of tones which are vital to the character of a tone as sung by an individual; and, again, while some claim that the agency of hollow spaces is only to throw tone, and in that way give resonance, both hollow spaces and larynx are necessary to tone production; they are inseparable, and as shown to you, the hollow spaces in the human voice must be drawn for any given tone before the larynx can vibrate properly for that tone; the hollow space action must be anterior and prior to action of the larynx.

A dead wood sounding board is always ready to respond to any vibration imparted.

The hollow spaces in an organ pipe must be properly tuned for a given tone before the vibration can produce that given tone.

A cornet has its valves for different combinations of length of tubes, while a trumpet or a bugle horn can produce only the fundamental plus overtones, or the latter respective and different fundamentals in turn; viz., no perfect scale nor half tones are existent in trumpets and bugle horns.

As little as a violin string and a violin can be separated and each be a complete violin, as little can the action of the hollow spaces in the vocal mechanism be separated

from the action of the larynx, and either be a voice. Consequently the term "Sing on the resonance" would mean practically the same as asking to play a fiddle on the body of the violin.

While speaking of the violin I would ask you if it is not rather the body or the hollow space of an Amati or a Stradivarius which produces such superb and superior violin tone, even if strung with a poor agent of vibration in form of an inferior string?

The same respectively is true of a Steinway or of any other instrument. Why should we except the voice, whose body of hollow spaces is fitted with muscles, nerves and membranes to draw, to shape thousands of different combinations in tone building chambers?

Let me cite what to my mind is an exceptional example, one wherein the voice of the singer was perfectly even, except as to the G<sup>1</sup> sharp in the medium, which was as entirely wanting as though it had never existed. The instrument had "ciphered."

The singer in question came to me after an Easter rehearsal. I tried her voice with the E scale before using the laryngeal mirror, and to my utter surprise found the G<sup>1</sup> sharp missing, while all the rest of her scale was perfect, even to the G<sup>2</sup> sharp above. This experiment was tried repeatedly with the vowels, a, e, i, o and u, and with consonants prefixed, but invariably with the same result. Upon examination no deviation from the normal anatomy was found save in the left anterior nostril. Here a sharp spur of bone projected from the septum into the turbinated tissue. This condition had remained in this singer for four years, according to my previous observation, without causing her any inconvenience. In addition to her nasal trouble I found an enlarged follicle about the size of a pea back of the posterior pillar of the pharynx, at the junction of posterior pillar and pharynx. This follicle was removed by a simple process, when, as if by magic, the G<sup>1</sup> sharp responded, and has since remained unimpaired. My explanation of this case is simply one of reflex action; that is, by a singular complication this follicle fell in the track of the glosso-pharyngeal, the pharyngeal plexus, the external laryngeal, and the recurrent laryngeal nerves, which, as it were, sounded the retreat of all the muscles whose harmonious action was necessary to produce G<sup>1</sup> sharp, and in its proper hollow spaces.

The laryngeal vibrations could not be formed for tone production, nor could they alone produce this G<sup>1</sup> sharp until the hollow spaces would draw into a proper resonator or tone builder, again showing to you that the action of the hollow space muscles must be anterior and prior to the action of the larynx in order to produce tone.

Let us glance for a moment at what a good many people deem a superfluous appendage, the uvula. A patient came into my office with a badly swollen uvula. The upper tones of the voice were gone, and as the larynx was not affected the inability to use the hollow spaces to which the uvula is a part must have blotted out these upper tones. He had no complicating quinsy, and in that case I can say without hesitation that he had outrageously misused his voice. I find he had been jubilantly "rooting" for the New York Giants in an exciting baseball contest the previous afternoon, which in nowise lessens the force of my illustration—this patient not being a singer.

It is only a short time ago that a gentleman came to me with a pronounced case of edematous uvula. He announced to me that he was no longer a tenor singer, although he had sung tenor for three years; that lately he had been persuaded that his voice was baritone; and, indeed, he had been singing, up to the time of coming to me, a baritone part in opera. It was this which brought him under my hand as a patient. He changed his teacher who had insisted that he was a tenor within two months. Since that time he had been under the instruction of the master, who had declared that he was a baritone. I had known him for some time, and the only perceptible change to me in the voice was a decided tendency to cover, haze and sombre the upper tones. Upon examination, the only thing abnormal was the condition of the soft palate, and the surrounding tissue extending down both pharyngeal pillars. The soft palate was swollen to nearly three times its original size and hung down upon the tongue. The symptoms he complained of were inability to sing above f and all high tones were husky. The production of the upper tones was accompanied with considerable pain. An emollient gargle was given, and later astringent applications; but in vain. It was necessary a few weeks afterward to amputate the uvula; within three weeks the operation was demonstrated, a success as the original upper tones were fully restored.

Here we have an instance of a tenor by a fluxion of the oral hollow space changing the entire character of his voice, so that a reputable teacher makes him out to be a baritone. If the theory that the vocal bands and the larynx alone are the tone and voice producers, and the hollow spaces only reflectors or resonators and not tone builders, is admitted to be true, it never could have happened that a reputable teacher should mistake a tenor for a baritone for above mentioned causes. This case also clearly demonstrates that the vibrations capable to be pro-

## THE MUSICAL COURIER.

duced by the bands of the larynx range much further than the vibrations for actual tones produced by anyone's voice, but that the timbre and tone production proper is done in the hollow spaces.

Which of the hollow spaces and which of them in combinations of one or more, will give in each individual voice prominent result for the best, will be the subject of investigation for years to come; but I believe I have shown enough in this short essay, and I have seen in my practice enough, to convince me of the relative connection in tone production between different sections in vocal bands and corresponding hollow spaces both in *health* and status of local *sickness*. Of this I wish to speak still further.

### CAUSES INFLUENCING THE "HOLLOW SPACES."

**FIRST**—We may consider the depression of any of the hollow spaces, or any particular depression of same, likely to modify their size or form, and so changing the character of the sound produced.

**SECOND**—Anything which would occur within these hollow spaces to change a proper action of the nerves or muscles, or to interfere with a healthy condition of the mucous membranes, also the cleft palate, enlarged tonsils, stricture of the anterior nasal passage, or anything of a like abnormal character growing within posterior nasal cavities, also inflammations, which make it difficult to arrange hollow spaces in the usual and necessary manner.

**THIRD**—The influence of diseased tonsils, swollen uvula, cystic growths, enlarged lingual tonsils, paralysis of the pharyngeal muscles, paralysis or tumors of the epiglottis.

In this connection I might also add that false teeth play an important role in the modification of the natural production of sound from these hollow spaces.

The septum of the nose plays an important role. For instance, I recall a patient of mine who stated that there was something the matter with his nose, because in singing the termination of words ending in "ing" he found that he had a very disagreeable quality—very nasal—and which belonged really to "nasality" rather than to nasal resonance. As an illustration, in singing the word "morning" it would seem to have this peculiar nasality. (Illustrating.) No matter whether he produced it with his finger applied to his nose or whether he put other vowels before it in order to get it out, the result was the same.

On examining him I found that the tubercle of the septum impinged against the right middle tubinated bone, causing considerable catarrh and greatly aggravating, if not producing, coryza at times. On the removal of this the nasality disappeared entirely from his voice.

In still another instance, that of an operatic tenor of prominence, I noticed a tendency to break in scale sounding. This break was more pronounced at C<sup>1</sup> and at E<sup>1</sup> in the medium voice. In addition, he had a reprehensible tendency to give nasal or catarrhal color to all tones above E<sup>1</sup>. I found an adenoid. It was quite as large as a good-sized hickory nut, and served to block up completely the dome of the pharynx. From this growth hung stalactic forms of mucous. At first he was unwilling to submit to adenotomy. A little cocaine was applied and with a single sweep of the curette this singer was minus an adenoid. Within ten days his voice had extended from B<sup>1</sup> to the high D<sup>11</sup>, and even to high E<sup>11</sup> natural, which revealed to me the fact that the muscles and mucous membranes could draw the hollow spaces into five or six additional spaces of required size sufficient to add five half tones to his voice.

If it is true that the tones of the voice are exclusively formed in the larynx and that the hollow spaces are nothing but reflecting resonators, that man could not have gained from the small operation the additional five or six tones. But the hollow spaces being necessary for the tone building of the additional tones and also being able to form after adenotomy was performed five additional tones could easily and quickly be sung without the physician treating the larynx. The larynx, or, rather, the vocal cords, in this case vibrated easily for production of these tones, but without the proper hollow spaces the tones could not be produced. *Consequently the hollow spaces must have more to do with tone building than is generally admitted to-day.*

In still another case, that of a singer in one of the Catholic churches, during a holiday festival her throat became filled with the smoke of the incense. The irritation caused a troublesome cough, affecting slightly the vocal cords and also producing an absolute inability to form proper hollow spaces. She lost her voice entirely above the top F<sup>11</sup>. It required fourteen days to effect a cure. She stopped singing for six days and then sang in church, with the result that the difficulty returned augmented. She sensibly rested the succeeding week and perfected a cure. Rest did far more than any amount of medicine, however it might have been administered.

Another case: A New York singer whom I hold vividly in mind, is at present a stern advocate of my views. Suffering while on a concert tour from a case of subacute laryngitis, he sought advice from a physician who was honestly trying to aid him, but who shot wide of the mark through injudicious use of the spray, and lack

of special knowledge and of the most effective treatment. As a curative in the spray he used menthol and eucalyptus, which combination is much affected by a certain well-meaning class, and which for a time gives to the throat a delightful sense of coolness. The singer became afflicted with a violent, explosive cough, which caused the formation of a node. He gave up singing, losing nearly \$1,000 in engagements. He went to his own room and to bed. He remained in his room for three weeks. The temperature was carefully watched. He did not expose himself in the slightest degree, nor did he use his voice. The result was a perfect cure.

From years of practical observation I would like to state that most, if not all, of the defects of voice production are dependent on the relationship of the hollow spaces to the vocal cords; that the muscles and mucous membranes of the hollow spaces are generally the first ones to be afflicted and its sicknesses are reflected to the vocal bands, according to my observation, in a peculiarly unique and systematic manner to parts of the larynx enabling the physician to locate some of the troubles in a singer's hollow spaces from the appearance of the vocal bands themselves. According to my observation the frequency of nodes is in the following order:

First, at C sharp; second, at G sharp; third, at F sharp, and fourth, at B flat.

These keep a relative position in ascending the scale, showing that the tension and increased muscular energy that is brought to bear in the hollow spaces while singing the upper notes create a corresponding effect upon the vocal cords, beginning from the arytenoid to the thyroid end of the vocal cords. In other words, the higher the break in the voice the more anterior the development of the nodes in the vocal cords.

In spite of the fact that the conclusions of celebrated writers seem to indicate that these nodes only occur at the junction of anterior one-third and posterior two-thirds of the cords, I have observed these nodules on five distinct and separate cases.

In diagnosing I have adopted the following method, which I will relate to you:

### DIAGNOSIS.

The patient is to take a position opposite the examiner. The E scale is to be used. The method pursued is as simple as that of a man passing out on his own doorstep and listening to the sound of the approaching cars. In my own case, within a few yards pass the trains of the elevated railroad, the Sixth avenue and the Broadway lines. I am able to tell which of these cars is passing and the direction it is taking. In this same intuitive way, the result of continuous observation, the debility of the patient will be revealed to the trained ear of the physician during a display of his vocal powers, either in speaking or singing and frequently by reaction on the corresponding muscles in ourselves. I first make my patient sing the scale of E in single notes. This it will be noticed brings in G sharp and C sharp, which are vital points in the changing of our hollow spaces. Should the voice break at either point we will know whether the injury exists at the junction of the base of the tongue with the pharynx, or with the epiglottis, or whether this has been severe enough to cause a node at G sharp. By this break, I mean, in a cultivated singer, the perceptible change of voice in timbre; I do not mean a change of the register of the voices. Should it be at C sharp, then we know that there is possibly some injury in the region of the soft palate, or in the pillars of the pharynx, or at the base of the tongue, or some follicular enlargement which interferes with the reflexes in the posterior wall of the pharynx. Should there be a blowing sound down the scale, between G sharp and E, we must look out for thickening of the arytenoid or inter-arytenoid spaces. Should this be a higher voice, we will try then on the G sharp scale, and should the voice be unable to reach the portion of the scale above G sharp, then there is some difficulty with the pharynx, perhaps a post-nasal growth or secretion, which had interfered with the action of the muscles of the soft palate. Should the quality of the high G sharp be forced, we then direct the patient to sing through the nose. And if there be an inability to produce nasality by pinching the nose to get the interruption of sound, then we will know that there is some growth or some constriction of the cavity or calibre of the nares interfering with the auxiliary hollow spaces of the nasal cavity.

I lay before you one other case. A most wonderful instance of cleft palate, which nearly upset my observations of hollow spaces.

A patient who had a very marked cleft palate, in such a way that by opening the mouth you could see the posterior nares in all its details, and whose ordinary conversation was thoroughly blurred by the usual defects that such cases present (illustrated), was able to sing a range from A flat to high E<sup>11</sup> without any perceptible break, and that, too, in the beginning of her singing career, before a false palate had been introduced, which markedly helped her ordinary conversation.

The breaks, however, were to a certain extent visible in

this voice, from C<sup>1</sup> flat to E<sup>1</sup>, in the usual points of so-called change in registers. The result was that for a long time I could not reason this out, until the thought was suggested to me by Mr. Wangemann that the same condition was produced by the thickened oral wall so prominent in these cases, viz., dividing the air chambers in such a manner as to produce the same effect that she would have had had she possessed a normal palate.

To summarize a few of the results of my personal observation about voice action, diagnosis of voice failure, I submit to you the following:

**FIRST**—Hollow spaces even more than vocal cords account for the changes in quality and timbre, registers or so-called passages in the human voice; vice versa, lack of harmony in muscular action and disturbances of mucous membranes governing hollow spaces must necessarily cause failure of voice in tone formation. Disturbances on the surfaces of hollow spaces will always be and are invariably reflected on vocal cords, but thus far I could not observe the reverse of the latter to be the case.

**SECOND**—It is an axiom almost that troubles in the higher resonator chamber (nasal cavity) reflect themselves in the anterior part of vocal bands. A lack of proper use of the post-nasal cavity will cause irritation or nodes, and if they be produced they will occur on the anterior end of the vocal cord.

**THIRD**—Disturbances in the middle, second or oral hollow spaces reflect their weakness upon the middle of the cords.

**FOURTH**—In the lowest hollow space the same principle exists to create disturbances in the posterior end of the cords, especially if anything interferes with its normal position of pressing on the spinal column.

**FIFTH**—A device for showing the possibilities of accomplishing the isolation of the different resonating chambers is shown by simple procedure as used by me. E! Ah! Oh!

In E the tongue closes off the oral and partly the laryngeal hollow spaces. Ah allows the oral space to vibrate and not the laryngeal. In Oh we have all of the spaces in action.

This simple combination of vowels shows in a primitive way how a tone can be qualified or amplified through force applied to the vocal bands necessarily sustained by the actions of the hollow spaces. The action of the larynx alone cannot do this.

**SIXTH**—Again, in my experience, it is almost axiomatic that troubles of the lower part of the body reflect their ills upon the anterior portion of the vocal apparatus and vice versa.

**SEVENTH**—It is a fact heretofore not known that the hollow spaces must be drawn, form and shape themselves into a proper condition for tone and voice production, including pitch, before there can be any laryngeal action for the production of such tone.

**EIGHTH**—The timbre, klangtint and quality of a tone and the character of its emittance is shaped, formed and sustained in any and all the different vowel sounds entirely in the hollow spaces subject to and influenced by vibrations of the vocal bands, and I would like to state right here that, while we do know that the vocal bands vibrate, the shape, form, manner, character and number of such vibrations for any given tone of and by the vocal bands are not positively and absolutely known, and they must necessarily be a subject of investigation by physicians and physicists for years to come, and while there are a great many different assertions about the action of the vocal bands and larynx, the proof of the truth has yet to come.

**NINTH**—Disturbances in nerves, mucous membranes and muscles necessary for action of hollow spaces are anterior and prior to muscular action of larynx and vocal bands, and severe disturbances of mucous membranes, nerves and muscles in hollow spaces deprive the larynx of the possibility to vibrate for the production of proper tones.

**TENTH**—The action of the hollow spaces influences the vibrations of the vocal bands to such an extent that in different voices the vocal band action appears to be radically different, going even so far in one class of tone (falsetto!) to vibrate for tone either "whole" or "one respective two-thirds" in different individuals. In consequence, it seems evident that segmentation in vocal bands may be caused by hollow space action, but manner and character of vocal band vibration or segmentation is still quite an unknown quantity to-day, and right here I mention that in several very beautiful baritone voices we observed that for the very lowest tones the vocal bands shortened, which indicates the exact reverse vocal band action of the present theories as generally held to-day.

**ELEVENTH**—The superior laryngeal nerve supplies both motion to the larynx and sensation to its mucous membranes, consequently application of sprays to its mucous membrane will at first increase tension of the muscular apparatus of vocal bands and ultimately over stimulation by spraying causes their collapse.

I will recite to you in conclusion a few pronounced cases illustrating the above statements.

While singing in Vermont on a very hot day in 1896, in





the afternoon, a shower came up and the patient, till then in a good voice, suddenly felt chilly, left tonsil became swollen and painful, and he lost his voice in half an hour, so that he was compelled to be excused for the rest of the festival. Then he came to me, February, 1898, and the E scale was tried, all of his notes were full, round and resonant, except D<sup>1</sup>, and from that note upward his voice was uncertain and husky, and he informed me that since the festival his voice had never been the same; in fact, he had to give up for the previous six months all engagements, even his church position.

On examination of his vocal anatomy only one lesion could be found, and that was a cyst on the left tonsil attached to the anterior pharyngeal pillar, resting also upon the tongue, about the size of a small pigeon's egg. It did not annoy him in singing or speaking, except in the difficulties as described in the E scale. The cyst was incised. Nearly a teaspoonful of pus evacuated and the interior of cyst cauterized. Within two weeks and since that time the patient's voice has been completely restored, and he secured a fine position, and I learned from himself and his friends that his singing is perfectly satisfactory.

You will readily see that this growth occupied such a position in the vocal mechanism that it had to interfere with the formation of proper hollow spaces whenever the pharyngeal space was called upon.

The removal of the cyst restored the equilibrium, which again shows conclusively that the action of the hollow spaces is anterior and prior to the action of the vocal bands in proper tone production.

A node formation on the vocal bands was only prevented by the singer's good sense by not overstraining his voice, fearing to lose the same entirely.

A patient recently in Europe, and treated by Dr. Poyet, of Paris, fell into my hands. He showed a marked deflection of the septum, with swelling of all the tubernated tissues, leaving but small air space, in which the only other lesion to be seen was a redness in the thyroid end of the vocal bands. This persisted until the nose was properly relieved of the obstruction, when his voice without further treatment returned as well as ever.

In this case no part of the larynx was treated. Simply the swelling of all tubernated tissues in the narcs were relieved by cautery. This enabled the proper status of the hollow spaces to be drawn by the muscles for the upper tones which had been lost, showing even how important are the small accessory nasal chambers to tone production. But the most important conclusion is that this case shows that the nerve and muscle action in the hollow space is prior and anterior to those of the larynx, as first suggested above, being a suggestion and statement original with myself as far as I am aware. If they were not the laryngeal vibrations alone would have at least produced some kind of tone. The removal in this case of the obstructions to normal action in nasal cavities allowed all the hollow spaces to again act as proper resonators for tone production, or, if you will, the muscles within the hollow spaces after treatment could fulfill their proper functions of preparing the hollow spaces. Tone before treatment could not be produced, although the larynx and all its parts showed no irregular, unhealthy condition. The tones were stopped entirely by deflection in septum and inflammation in nasal hollow spaces. All will agree that when the larynx is afflicted, but the hollow spaces are healthy, that there is a tone production, although the timbre and klang-tint of that tone may not be the natural one belonging to that voice owing to improper starting and continuing of the vibrations for the fundamental tone.

In another case a patient of mine singing the E scale the very moment her voice attempted to be pitched at G sharp it would seem as if mucous was drawn into the chink of the glottis, and the voice collapsed. This would occur at a<sup>1</sup> and a<sup>1</sup> sharp, b<sup>1</sup>, c<sup>1</sup> and c<sup>1</sup> sharp. After that her notes would be beautifully clear as high as C<sup>2</sup>. On inspection of the nose, which was rather of the pugged order, nothing abnormal was to be seen within the nostrils. Around both tonsils, which apparently seemed normal, by pressure of a pharyngeal mirror in the hand of the operator abundant cheesy secretions with pus exuded from the side of both tonsils. Along the wall of the pharynx, extending up behind the soft palate, were large follicular hypertrophies. At the distance of a quarter of an inch behind the soft palate, in the line of the fossa of Rosenmüller, was a very large follicle. No node was apparent, and yet the voice had the sound of the break usually caused by a node. The explanation of this is that in adjusting the hollow spaces the centre of resistance in the vocal cord was acted upon and caused the break by lack of co-ordination of the hollow spaces.

After the expression of the cheesy deposits it was noticed that the collapse of the voice was not so decided as before. Repeated applications and cauterizations of the tonsil with the cautery showed the breaks in her voice to be much less prominent.

After six applications I determined to snare away the very large follicle above referred to, with the result that her voice was immediately restored.

This admits, again only of the one explanation that the

removal of the follicle permitted the hollow spaces to perform their proper action, after which the laryngeal parts could again perform their respective functions resulting in restoration of her voice.

We have confined ourselves in this essay mostly to a necessary action of the hollow spaces as anterior and prior to both the vibratory agency of the larynx and the "bellows" action (if you please) of the pulmonary cavity, and it has given me pleasure to submit to you several lines of thought about some of our observations, which are entirely observations of facts as they are existent in different cases, and not based on theories. We believe that in general the laryngo-pharyngeal observations are so replete with inaccuracies and individualisms, as far as voice and voice production are concerned, that conclusions of general value cannot be arrived at. It seems necessary that individual cases should be set aside, to give room for thousands of observations on different schools and individuals in order to furnish solid bases of facts on which all can stand and depend, and we believe it to be absolutely true and necessary that the physician, the physicist and singing teachers and performers every one in his own sphere and all together collectively must work in harmony to a common end and goal.

I thank you for the attention given me, and hope that at some future time I shall have the pleasure of again laying before you some further novel facts in reference to the tone-producing human organs of song and speech.

The charts Nos. 1, 6 and 7 are copied from the works of Dr. Gougenheimer, Paris; Dr. Lefferts, New York; Dr. Seiler, Paris and New York, in the order named.

#### J. Warren Andrew's Recital.

The organ recital given last Thursday night on the fine memorial organ of the new Church of the Divine Paternity, Seventy-sixth street and Central Park West, was of unusual interest. J. Warren Andrews, the organist, was assisted by eminent soloists. The proceeds were devoted to the needs of the Chapin Home for aged and infirm people. This institution, which is in East Sixty-fifth street, gives shelter and care to sixty-five old people.

#### Elliott Schenck's Dates.

Few musicians are so busy this season as Elliott Schenck. Just how busy he will be during the remainder of the season the list of engagements given below will tell. His lectures will be:

- Dec. 8—Trenton, "French and Italian Opera."
- " 13—Trenton, "Wagner as a Melodist."
- " 14—Philadelphia, "Operas of Glück."
- " 19—Trenton, "Nibelungen Ring."
- " 24—Philadelphia, "Operas of Mozart."
- " 28—Philadelphia, "Operas of Weber."
- " 29—Boston, "Tristan and Isolde," Act I.
- Jan. 4—Philadelphia, "Beethoven."
- " 5—Boston, "Tristan and Isolde," Acts II and III.
- " 9—New York, "Rheingold" and "Walküre."
- " 10—Washington, "Rheingold."
- " 11—A. M., Philadelphia, "The Melody in Wagner."
- " P. M., Baltimore, "Rheingold."
- " 13—New York, "Siegfried."
- " 12—Boston, "Parsifal," Act I.
- " 16—A. M., Philadelphia, "Götterdämmerung."
- " P. M., Baltimore, "Walküre."
- " 17—Washington, "Walküre."
- " 18—New York, "Götterdämmerung."
- " 19—Boston, "Parsifal," Acts II and III.
- Jan. 23—A. M., Washington, "Siegfried."
- " P. M., Baltimore, "Siegfried."
- " 24—A. M., Washington, "Götterdämmerung."
- " P. M., Baltimore, "Götterdämmerung."

#### Mrs. Hadden-Alexander.

What was characterized on the program as an "interpretative recital" was given recently by Mrs. Hadden-Alexander, assisted by Miss Emma Elise West, before the Thursday Morning Club, of Madison, N. J. This was the program:

- Scenes from Norwegian Folk Life.....Grieg
- When Angry, Count One Hundred.....Mrs. Hadden-Alexander.
- Miss Emma Elise West.
- A Summer Idyl.....MacDowell
- Scotch Poem.....MacDowell
- Improvisation.....MacDowell
- March Wind.....MacDowell
- The Eagle.....MacDowell
- Mrs. Hadden-Alexander.
- The Fairies of Buda-Pest (prose poem).....Eugene Field
- Miss West and Mrs. Alexander.
- Musical accompaniment selected from—
- Woodland Sketches.....MacDowell
- Sylvan Suite.....Brockway
- Fantasiestücke.....Schumann
- Ballet Scene, Pas des Amphores.....Chaminade
- Rigaudon (An old French dance).....Raff
- Mrs. Hadden-Alexander.
- Mrs. Lofter's Ride.....Mitchell
- Miss Emma Elise West.
- Tarantelle.....Moszkowski
- Mrs. Hadden-Alexander.
- The Soul of the Violin, nocturne in C minor, op. 48 Chopin
- Miss West and Mrs. Alexander.

Mrs. Alexander's success was, as usual, very great, and she was given most complimentary newspaper notices.

Officers, 1898-99: President, Jaroslaw de Zielinski, Buffalo; secretary-treasurer, F. W. Riesberg, New York. Program Committee—Ferdinand Dunkley, chairman, Albany; Townsend H. Fellows, New York; Thomas Impett, Troy. The president and secretary-treasurer ex officio.

THE Albany County section of this association is already moving vigorously in the matter of the coming June convention. Chairman Dunkley has arranged for a series of concerts and recitals, the first of which occurred the last week in November, the following vice-presidents being all actively prominent: Miss Harriette Brower, Frank Sill Rogers, W. J. Holding, Miss S. E. Rollo, Mrs. Kate Skinner, J. Austin Springer, Joseph Schaeffer, Miss Mary Stonehouse, A. W. Lansing and Mrs. C. E. Tucker.

This first concert was in the form of a piano recital by Jaroslaw de Zielinski, the president of the association, with the assistance of Mrs. Howard J. Rogers, soprano, in the gallery of the Albany Historical and Art Society, with this program:

- (American composers)—
- Prelude in D minor.....J. de Zielinski
- Bourree, with alternative.....J. de Zielinski
- Grand menuet.....Edgar H. Sherwood
- Gavotte moderne.....Emil Liebling
- Songs—
- The Soldier's Betrothed.....Chaminade
- Madrigal.....Chaminade
- (Polish composers)—
- Prelude, op. 8, No. 2.....Henri Pachulski
- Bigarrure, op. 20, No. 1.....Anton Arenski
- Valse, op. 64, No. 1, as a concert study for the left hand by Philipp.....François Chopin
- Moment Fugitive, op. 5, No. 3.....Emile Mlynarski
- Songs—
- The Swallows.....Cowen
- Confession.....Clara Kathleen Rogers
- (Russian and Italian composers)—
- Prelude, op. 13, No. 1.....Anatole Liadoff
- Mazurka, op. 11.....Anatole Liadoff
- Nocturne, from Album de Peterhof.....Anton Rubinstein
- Ballade.....Constantine Palumbo

#### Arthur Beresford.

The renowned basso and genial gentleman, Arthur Beresford, will return to Boston from his tour on Christmas. His success has been quite phenomenal, and it has yet to be an exception when he fails to score a double encore. Trinity Church refused to release him from his contract, but has very generously held the position open for him on his return. Already he has many oratorio engagements booked for March and April.

#### Bjorksten Lecture-Musicales.

Theodor Björkstén has originated a very interesting and unconventional series of three lecture-musicales, to consist of the following:

In January Mr. Krehbiel lectures on "Shakespeare's Songs and Dances," the vocal illustrations to be contributed by advanced pupils of Mr. Björkstén, and the dances by prominent society women in costume.

In February Mr. Finck lectures on "Bach from the Singer's Standpoint," and in March Mr. Walter Damrosch on "Wagner as a Melodist." These latter were both written especially for Mr. Björkstén, and will be illustrated by professional pupils of Mr. Björkstén. These unique functions will take place in Mr. Björkstén's beautiful studio at Carnegie Hall, and it is safe to say the invitations will be highly prized and that the studio and gallery, even though having a capacity of 200 people, will be thronged.

#### Thanksgiving Morning Concert.

An elaborate program was presented last week Thursday at 900 St. Marks avenue, Brooklyn, by Robert Thallon's pupils and the following artists: Mrs. Joseph Knecht, soprano; Joseph Knecht, violinist; Robert Thallon, organist. The following program was given:

- Prelude and Fugue (two pianos).....Haynes
- Miss Belle Maze and Mrs. McDermott.
- Violin solo—Romance.....Wieniawski
- Violin solo—Gypsy Dance.....Sarasate
- Air and Variations (two pianos).....Schumann
- Misses Annie and Jessie Hodgson.
- Soprano solo, aria from Samson and Delilah.....Saint-Saëns
- Ballet music, Boabdil.....Moszkowski
- Soprano solo, Agnus Dei.....Bizet
- (With piano, violin and organ accompaniment.)
- Overture, Jubilee.....Weber

THE MUSICAL MISTAKES OF A  
MILLENNIUM.†

A Series of Twelve Critical Articles.

BY EDWIN BRUCE.

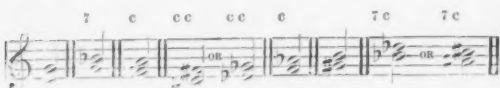
Author of "Harmony Evolved as an Exact Science."

## VIII.

## INTERVALS AND VOICES.

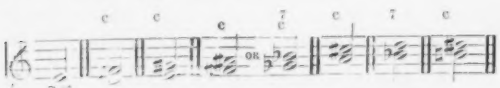
THE general plan of our musical system could scarcely be improved, yet its details have never been perfectly understood, and the result is that an erroneous nomenclature has been applied to many of the smaller divisions of the system. No portion has suffered more than the theory of intervals.

Following a mechanical plan of estimation, a general division has been made into major, minor, diminished and augmented intervals, each containing a certain number of semitones, but no respect has been paid to the differing extent of the semitones involved in the calculation. Here we have seven measures, each containing an interval rated as a minor third, but, in the whole collection, only the first is a true minor third. The others have never been named.



The next example presents an exactly similar state of affairs in the case of major thirds: of seven specimens only the first is a true major third.

All of these fourteen intervals are in the key of C major. We may easily imagine why our old friend Gottfried became confused and found it necessary to write two huge volumes to tell people how to *not* do it.



It becomes apparent that only one seventh of the intervals in use have been correctly employed, for all the so-called major and minor intervals which have been delegated to certain progressions, &c., peculiar to true major and minor intervals, have been assigned to false conditions.

It has become generally known that, in each major key, the fifth from the II. degree is not a major or perfect fifth. It is of less extent. In the model key of C major this interval is from D to A, and, when the tone D becomes the V. degree of G major, or the tonic of D major, the advent of the higher A—which first appears as II. degree of G major—makes the interval from D to A a perfect major fifth.

The peculiarities of this fifth from the II. degree have been the cause of more errors and difficulties than any other single harmonic relation in the musical system. Although it has been named the "wolf," on account of its supposed character as a discord, it is really only one of the more distantly related intervals of the major key, and will, in the course of the future, be employed by composers for the expression of musical ideas, as better understood intervals are now employed. It is of the same rank, as a harmony, as the diatonic interval from D to E flat (in C major) and the chromatic intervals, D to F sharp (or G flat) and D to G sharp (or A flat), in the same key. The four progressions are given in the following diagram:



The progressions (more properly, resolutions,) are not familiar, but they are harmonically correct and very beautiful, and the "wolf" having been tamed is mild and pleasing with a beauty peculiar to itself. The examples are harmonized almost entirely with nonchords. Other resolutions are practicable—but those given are full of good voice progression, and very closely connected.

Another interval, of the same grade and having the same general characteristics as the interval known as the imperfect fifth, is the third from the II. degree. This might have been named the "little wolf," but, as it has generally been mistaken for a more harmonious interval, its pres-

† Copyrighted by the author, and all rights reserved. The harmonic laws which prove the correctness of these criticisms are fully explained in "Harmony Evolved as an Exact Science," which will soon be issued, to subscribers only, by the Beethoven Publishing Company, 64 S. Washington square, to whom subscriptions should be sent.

ence has not been discovered. Its resolution will be given in the next example. This interval, D to F, is not a minor third, although it has been so named. It is peculiar to the second degree of each major scale, and is of the same harmonic rank as the so-called imperfect fifth. This third does not occur in the minor mode.

The leading of voices, which has occupied much of the attention of theorists, does not, in fact, require any artificial management by the harmonist. All difficulties in this connection have arisen from the improper use of harmonic accompaniments to the given voice. If the melody of the principal part be well constructed and each tone accompanied by the harmony which naturally belongs to it, the voices will be led in the best possible manner by their natural progression or resolution.

In the example next given we have a phrase which includes the greatest difficulties known in melodic and harmonic progression—yet, by application of the simple rules just stated, the progression of each voice is faultless and needs no change except to accommodate the range of some special voice.



In order to afford a good opportunity for comparison and analysis, the score is given in the first line and the separate voices in the following two lines.

It will be perceived that all the intervals of voice progression are of easy execution and pleasing character. Art is great in all things—but nature in its foundation of unchangeable principles is greater than all.

Cadences will be the subject of the next chapter.

## Castle Square Opera Company.

THE second week of "La Bohème" at the American Theatre was ushered in on Monday night.

There was a large attendance. Miss Norwood sang the role of Mimì. She is not so well suited to the part as Miss de Treville.

Mr. Bassett sang the role of Rudolph acceptably. To the musical portion of the audience the opera is most interesting.

Next week "Faust" will be given.

## Mrs. Laura Crawford.

MRS. LAURA CRAWFORD, the organist and accompanist, finds herself very busy this season. Recently she has appeared in concerts in Carnegie Hall, in Association Hall, in Calvary Baptist Church and St. Paul's Methodist Church. She will be heard December 28 in St. Paul's Southern Church. Mrs. Crawford's careful and intelligent work has been much praised.

## Leonardo Vegara's Concert.

In Columbus, Ohio, Leonardo Vegara, one of the most industrious musicians in that city, recently gave a concert which attracted a large audience.

## Zehm's Sixth Recital.

South Norwalk, Conn., is enjoying a series of high-class organ recitals, given by Harry J. Zehm, and in comment on the sixth the *Evening Sentinel* said:

No. 6 of the series of organ recitals was given on Saturday afternoon before a fair sized and appreciative audience. \* \* \* Of Mr. Zehm's playing nothing but good can be said. The Funeral March and Hymn of Seraphs were rendered in a manner that elicited marked admiration. The graceful sonata in G minor, by Pissuti, was equally well rendered. The Pastorale No. 2, by Lemare, and the "Evening Song," by Rossi, were beautifully registered and most tastefully played. The variations on "The Star Spangled Banner" was a fitting close to the well-arranged program.

## De Treville-Melba-Bohème.

That brilliant young American girl, Yvonne de Treville, made a great success as Mimì in "La Bohème" at the American Theatre. In her successive roles of Marguerite, Leonore, Juliet, Aida and Mimì she has borne to success her every appearance, and this she well deserves, for she is ambitious, conscientious and intelligent—a constant worker. As high a critical authority as the *Tribune* said of her appearance in "La Bohème," after first mentioning the specially meritorious points of the production:

For most of these credit belonged to Miss Yvonne de Treville, whose artistic equipment is so excellent that it was not all surprising last night to observe that it won the warmest admiration of Madame Melba, whose latest purposes are concerned with the role of Mimì.

## From the Lankow Studio.

ANDREW SCHNEIDER, the young baritone, who is a pupil of Mme. Anna Lankow, was given a flattering introduction to the public last week by Dr. Paul Klenkel, the director of the Liederkranz Society.

The New York newspapers gave the singer handsome notices, some of which are appended:

The soloists of the evening were Madame Galski, who sang an aria from "Oberon" and one from "Tannhäuser"; Herr Leo Schulz, the violoncellist, and Andrew Schneider, a young baritone of great talent, with a beautiful gift of voice, who has not yet graduated from the judicious care of Frau Anna Lankow, who has been his only teacher. Mr. Schneider sang with rich, warm tones the lovely aria from "Faust," "Dio Possente," and the audience was quick to recognize the real value of his voice quality, for he received such enthusiastic and continued applause that after three returns to the stage he was forced to give an encore, which he did by repeating his program song.—The New York Sun.

Mr. Schneider, a newcomer on the concert stage, was a delightful surprise and was warmly welcomed by the audience. He appears to be quite a young man, but with a finely developed baritone voice of ample range and—that rare avis among baritones—of smooth, even quality and sympathetic in its tones. He sang the "Dio Possente," from "Faust," and sang it like an artist—more than can be said of many who have attempted it in grand opera. He phrased it agreeably, intelligently and with deep feeling. The upper notes, so often fatal to a baritone, were taken with the ease of a tenor, and on the conclusion of the aria the applause continued until he sang it again. Mr. Schneider should have a fine future before him. Good baritones are rare in these vocally decadent days.—New York Herald.

## Baernstein, the Basso.

Mr. Baernstein will appear with the Newark, N. J., Vocal Society next Friday, when "The Creation" will be sung under the direction of L. A. Russell. The following day he will sing in Philadelphia under Frank Damrosch's direction, and will return to New York for the rehearsal of an important work the following Sunday. Mr. Baernstein's recent Western trip, covering over 3,500 miles, was most successful.

Below are given some of the notices which appeared in leading newspapers of the West:

To Mr. Baernstein fell the part of Elijah, the largest and most difficult of the oratorio, and he executed the same in a truly reverend style. This singer pleased us immensely, and his co-operation had much to do with the success of the entire work. Mr. Baernstein is master over very decided musical material—his great, full, sonorous bass voice did not fail to make a strong impression; so much more, as the role of the prophet lies well in his voice. Also the art of delivery which is characteristically his own, supported by his great knowledge of singing, resulted in an exceedingly finished rendition.—Germania and Abend Post, Milwaukee, November 25, 1898.

The largest part of the work, that of Elijah, fell to Jos. S. Baernstein. The singer quickly won his way into the hearts of the Milwaukee public, which does not speak lightly of his great art. The role lies well in the range of his voice, and his style of singing is exceptionally well adapted for the portrayal of this character.

Mr. Baernstein's voice is a broad, dark colored bass baritone that possesses at the same time great force and lyric tenderness. Truly did the prized singer show himself a thorough musician and natural artist. Mr. Baernstein will always be welcomed to Milwaukee.—Milwaukee Herald, November 2, 1898.

Of the soloists the most prominent was the impersonator of Elijah, Joseph S. Baernstein. The fame of his great artistic skill had been heralded long before his coming. He succeeded with impressing us with his great artistic ability. Mr. Baernstein possesses not only a strong, sonorous organ, but also a soulful delivery.—Milwaukee Friedlander, November 27, 1898.

The basso, Mr. Baernstein, possesses a robust voice which was effective in the great climaxes of the oratorio, and his invectives against the priests of Baal was delivered with much force and explosiveness, while in the grand invocation to the God of Israel there was real grandeur.—Milwaukee Sentinel, November 23, 1898.

Mr. Baernstein was a first-class Elijah. There is a good deal of character to his voice, it is under perfect control, and he sang last evening most artistically. It must be said that in this artist we must recognize a bass of superior attainments, whom it will be a pleasure to hear again.—Milwaukee Journal, November 23, 1898.

Joseph S. Baernstein is one of the finest soloists ever heard in Fargo. His voice is of the finest quality, and he has complete control over it. Mr. Baernstein was repeatedly recalled, and even when he sang the last number the audience refused to leave their seats until he sang another selection.—Fargo, N. Dak., Argus, November 18, 1898.

Mr. Baernstein has a fine voice. His rendition of "At the Smithy" showed that he had given intelligent thought to his work. His stage appearance is good and his performance stamped him as a person of great musical capacity and ability. To our mind his rendition of Schubert's weird song, "Der todt und das Mädchen," was the best.—Forum, Fargo, N. Dak., November 18, 1898.

The special attraction of the evening was Jos. S. Baernstein. He has a magnificent voice, and thoroughly captivated his audience. His rendition of "Rolling in Foaming Billows" was especially pleasing.—Morning Call, Fargo, N. Dak., November 18, 1898.



MME. JULIE RIVE-KING.

OF this famous artist, whose position in the front rank of the great artists of the world is no longer a matter of question, so much has been written, and her work has extended over the entire country, that we may surely assume the general public to be thoroughly familiar with her brilliant and artistic career. Beginning with her debut in Leipsic at the age of sixteen, Mlle. Rivé made a most pronounced and brilliant success in the very cradle of classicism; and before an audience at once the most cultured and critical to be found in Europe. Her success great as it has been, may be said to have no more than kept

Mme. Rivé-King has performed at over four thousand concerts and recitals (of this number over five hundred performances were with grand orchestras, which is a much greater number of orchestral concerts than any pianist in the world, past or present, can claim); she has played under almost every conductor in the United States since and including Carl Bergmann; among them may be mentioned Bergmann, Thomas, Zerrahn, Nikisch, Gericke, Dr. Leopold Damrosch, Walter Damrosch, Carlberg, Hamerick, Listemann, Kneisel, Hinrichs, Schmidt, Lenz, Chapman, Dulcken, Brand, Schrädieck, Van der Stucken, Seidl, &c. She was the soloist with the Thomas Orchestra in its great tour from "ocean to ocean," and again with

Harvard Symphony concerts, Boston.  
Bay State concerts, Boston.  
A. P. Peck's annual concerts, Boston.  
Boston Symphony Orchestra concerts.  
Worcester Musical Festival.  
University Symphony concerts, Cambridge.  
Pugh's Star Course concerts, Philadelphia.  
Peabody Symphony concerts, Baltimore.  
Cincinnati Grand Orchestra concerts.  
Freundschaft Society concerts, New York.  
College of Music Symphony concerts, Cincinnati.  
Haydn Orchestra concerts, St. Louis.  
The Apollo Club, Chicago.  
Athenæum Club symphony concerts, Washington, D. C.  
Mendelssohn Society, Montreal.  
Philharmonic Society, Montreal.  
Kneisel Quartet concerts.  
Philharmonic Society, San Francisco.  
Rutland Festival.  
Seidl Society symphony concerts, Brooklyn.  
Three tours with Anton Seidl and his grand orchestra, eighty performances.  
Mozart Society, Pittsburg.  
Orpheus Society, Buffalo.  
Philadelphia Orchestra symphony concerts.  
Damrosch symphony concerts, Newark.  
Orpheus Club concerts, Newark.



MME. JULIE RIVE-KING.

New York.

pace with her steady advancement and artistic development. The remarkable little American prodigy, who was at once the wonder and pride of the brilliant coterie of art students assembled at Weimar to draw inspiration and instruction from Liszt, the great master, has ripened into one of the acknowledged artists of the world, and has achieved a reputation that vies with that of her sisters in art, Mesdames Schumann, Essipoff, Menter and Carreño. Since her return to her native land the career of Mme. King has been a continuous succession of brilliant triumphs from the Atlantic to the Pacific, her versatility being such that she has been enabled to present to her audiences a repertory incomparably greater than that of any pianist ever before the public, with the exception of Rubinstein and Von Bülow, and her enormous technic (which seems to have no limit, but rather to be only seeking new directions in which to unfold itself) placing her equally at home in the entire range of piano literature, from the severely classical school of Bach and Handel and Beethoven, through the romantic styles of Chopin and Schumann, to the brilliant and sensational inspirations of Liszt and his followers.

the Chicago Orchestra, Theodore Thomas conductor, in its tour of the Middle Western States in 1892.

In 1896 she was the soloist with the Metropolitan Permanent Orchestra, Anton Seidl conductor, in its tour of the Eastern States and Canada, also soloist with Anton Seidl's grand orchestra, in its tour of the Eastern States, Middle States and Canada for the season of 1897, and the Seidl spring tour of 1898.

She has also been engaged as soloist for all the principal concerts given by the most distinguished musical societies throughout the United States and Canada, viz.:

Theodore Thomas' concerts, 150 performances.  
Chicago Orchestra concerts.  
New York Philharmonic Society.  
Van der Stucken Symphony concerts, New York.  
Metropolitan Society concerts, New York.  
Rubinstein Society concerts, New York.  
Apollo Club concerts, New York.  
Arion Festival concerts, New York.  
Tour of the Metropolitan Permanent Orchestra concerts, New York, thirty performances.  
Brooklyn Philharmonic Society.  
The Apollo Club, Brooklyn.

Mr. Thunder's Concert.

The third concert in Mr. Thunder's current series of popular symphony concerts was given at the Musical Fund Hall, Philadelphia, December 2, and was the best and most enjoyable of the season. The symphony was Dvorák's famous work in E minor, entitled "From the New World," and it was rendered in a way that was altogether admirable. Mr. Thunder's reading of it was constantly lucid, sympathetic and intelligent, while the orchestra played with a spirit and eloquence and precision deserving of the highest praise. Nicholas Dauty was the soloist, and was heard in Liza Lehmann's "Oh Moon of My Delight," and in "Am Stillén Herd," from "Die Meistersinger."—Exchange.

A Musician's Calendar.

This is the latest to be added to the list of calendars devoted to special interests, and will be issued before the holidays by the Mason & Hamlin Company. There have been Shakespeare calendars, Longfellow calendars, church calendars, sportsmen's calendars and many others, but never a calendar appealing especially to musical people.

This one is to be issued in the form of a desk calendar, handsomely printed and mounted on a metal stand. It will contain one leaf for each day of the year, and at the bottom of each leaf a quotation concerning music will be printed, thus leaving ample space for memoranda. The matter has been carefully compiled, and as the publishers offer it at a very reasonable price—10 cents—it will undoubtedly meet with popular favor.

Ericsson Bushnell.

Ericsson Bushnell, the basso, was asked how many times he had sung in "The Messiah." He made his first appearance in it in New Haven at the age of sixteen, and for the last twenty years he has never failed to sing it less than six times, often reaching a far greater number of performances, as in 1895 he sang it seventeen times and in 1896 twenty-one times.

He has booked many dates for this season; among them the following: With Reinhold Herman, in Orange, December 19; E. A. Berg, Reading, Pa., December 27; Choral Society, Washington, D. C., December 28. The following notices were received by Mr. Bushnell last year:

"MESSIAH"—NEW YORK, MAY 3, 1897.

While all the solo singers did work that deserved commendation, Mr. Bushnell deserves especial mention for the noble quality of his tone and the breadth and dignity of his style. The audience was a large one, and its enthusiasm was unmistakable.—Times, May 4, 1897.

Ericsson Bushnell, the basso, who sang with so much feeling and expression that he negated the necessity of importing oratorio bassi which some choral directors have believed existed.—World, May 4, 1897.

Mr. Bushnell's work was particularly satisfactory.—Mail, May 4, 1897.

Bushnell is the model oratorio bass of America.—Musical Courier, May 12, 1897.

Ericsson Bushnell, the basso, was, as usual, the principal feature of the evening. He has been heard here so frequently, however, that it is hardly necessary to emphasize the rich and musical quality of his voice, his admirable technical skill, his thoroughly artistic method, and, above all, the responsive feeling with which he approaches his work. In "The Messiah," Handel is especially partial to the bass, assigning to that voice some of the most exquisite themes. The well-known air "But Who Shall Abide the Day of His Coming," was uttered with almost reverential spirit, and "The People That Walked in Darkness" received an equally notable interpretation, while the familiar "Why Do the Nations So Furiously Rage?" with its enormous demands upon vocal delivery, was given with consummate ease and fervor. Mr. Bushnell's efforts were rewarded with the heartiest applause. He is beyond doubt the finest bass singer, both as to quality of voice, excellence of method and instinctive appreciation, who is heard in oratorio at the present time.—Washington Post, December 29, 1897.

## EMIL SAUER

## INTERVIEWED.

BY OUR OWN CORRESPONDENT.

DRESDEN, November 10, 1898.



ONE of the chief attractions in this centre of the arts in Germany is the pianist Sauer, who is so soon to visit America. Just now a few lines about him will be quite apropos.

When I came to Dresden it was with a letter of introduction to this celebrated pianist, and I made all due expedition to visit him at my first opportunity. Soon after acquainting him with my advent here and of my letter of introduction from a well-known artist in Vienna, I received a kindly worded note requesting me to call upon him at his villa in the Hähnle strasse, which is very beautifully located in one of the most interesting parts of Dresden.

After a courteous reception, indeed, the conversation gradually turned upon his American tournee, quite naturally, and then to piano playing and artists in general of that much played instrument—but often how played!

"One of the first things which strikes a foreigner is the amount of advertising and 'booming' necessary to prelude his advent in America," said Sauer. "I have been interested and sometimes amused at much I read in the foreign papers.

"So much of it is so far from the truth. I refer principally to the anecdotes," he added.

"Are they mostly untrue?" I asked.

"Yes," he said, "of all the stories one reads of the artists in the papers, it is safe to reckon nine-tenths of them untrue or only partially true!"

"But as to the advertising necessary," I explained, "all musicians, especially artists of the piano, are well acquainted with all the pianists of note in Europe. But you will notice that America is a very large country. All of Europe can be placed in the one State of Texas and Territories, for instance, and you will see of all this vast population only a very small number are musicians and artists, in the great comparison. We comprise a vast country, a large, thriving, industrious people, and by no means yet a nation of artists. That, with such a vast multitude of population, could never be expected. Then this large country lies on the other side of the world, thousands upon thousands of miles distant, and just as foreigners here are generally not interested in what is transpiring in America, so Americans as a rule are interested in their own country, their own enterprises, industries and inventions. They are as a country too busy making money and getting rich, planning large schemes of development and industry, for progress and civilization, and it is in this way, as with all young nations, in the development of their practical resources, rather than of their artistic needs, that America has become a power in the world.

"But none the less these very people are the people of all others most anxious to hear a great artist and most able and ready to pay him a suitable reward for his labors. It is from these people that the artist wins his \$20,000 or \$50,000, as the case may be, and not as a rule from the musicians, who are proverbially too poor to pay for the highest priced seats, or even, in some cases, to go at all. These people represent the large majority of Americans, but these, as I have already implied, are the ones who know least of the great artists on the other side of the water. It is among these people that the great 'booming' is necessary in order to make them acquainted with an artist before he arrives."

"Yes," replied he, "but is it not quite possible that in this way many unworthy artists get very much 'boomed' and thus really great artists incur a risk in making an American tournee?"

"Unfortunately, this is very true," I replied, "because, as Americans, living at such a distance, we are obliged to believe what we hear from others until we hear the artists themselves. But, although no great musicians, as a nation, we are great critics, and it is seldom that a great artist fails to win recognition and gain his full due. As for charlatans and pseudo-artists, they are recognized, too, for what they are, and thus justice falls alike to the lot of the true and the false."

"At all events," said he, "I am looking forward with great pleasure to my journey and tournee in America, and

I anticipate much enjoyment in making the acquaintance of Americans and American artists. But I am not at all sure how I shall stand the voyage over the ocean in mid-winter. I am told that December is the worst time to cross; and then, I am not sure how I can stand a succession of fifty concerts. I give so much of myself out, at each performance, that a single concert is in the last degree exhausting."

"Of one thing you may feel sure—that you will receive a very warm reception from the Americans, and that your performances will arouse great enthusiasm."

"Well, I think I may say simply as a mere part of my experience and with all due modesty, that if I were not to be received cordially it would be the first time in my remembrance when I have not, for I have played from one end of this continent to the other and have never failed to meet the warmest enthusiasm from the audiences; and I attribute it only to the fact that I have appealed straight to their hearts. That is, after all, the chief aim of any true musician—not to dazzle with technical wonders so much as to play from the heart direct to the heart of the hearers.

"It is just as I have often heard Rubinstein say, and I believe also Leschetizky, that one does not need to gain such a marvelous velocity. It is far better to take the technical part more slowly; but only to see that it is all clean—every note clear and singing (even if ever so fast) for itself. Even though the tempo is not really marvelously rapid, it makes the same effect as if it were, and sounds all the more wonderful for being all perfectly clear and singing and clean, unblurred with the pedal, and no slovenly work concealed in this way."

When I spoke of that anecdote related by Leschetizky of Rubinstein, when the latter said to him: "I laugh in my sleeve sometimes at the people. They think I have such wonderful technic! Between you and me, I have very little technic, but I make the most of what I have, and 'ich bien da!'" ("I get there"), it turned the subject upon teaching, Leschetizky's "class," &c. (It is the highest aim of every great teacher to put the pupil in understanding with his own individual difficulties and show how best to overcome them, how to make it all easy.)

Sauer thought Leschetizky's class bore a strong resemblance to that of Nicholas Rubinstein (who was Sauer's first great teacher), when the pupils had to assemble and play before each other, and be subjected to the most rigid "cross fires" of criticism and examination—sometimes having to perform at the moment sudden and wonderful "feats" sprung upon them without notice. Sometimes these were pedal effects, or digital wonders or redoubling suddenly a tempo, at imitating at first hearing a quick changing of the content of a composition, and so on; and all in each other's presence; thus subjecting each pupil to a test next to that of playing in public before a critical audience.

I suggested to Sauer that his greatest forte appeared to be that of reaching the highest possible climax, or, in other words, of husbanding his resources, so as to appear always able to summon more velocity or a still louder forte when one would well suppose a climax had already been reached.

I was particularly struck with this in his last concert in Vienna, when, after a most difficult program, he gave still more astonishing encores, doubling and even redoubling his forces to a marvelous extent, even to the last; and bringing his audience up to the highest pitch of enthusiasm.

But Sauer himself lays greatest stress upon playing with the greatest possible musical feeling, and this he sometimes displays to the last possible of the beautiful.

It is beautiful to watch him, for every nerve is aglow apparently and quivering with musical energy and excitement. I noticed that same quivering of the nostril which was seen with Liszt when playing. Sauer's profile is fine and finely expressive, especially when playing—much better than full face. When speaking he gets energetic, enthused with his subject and "lively," I am told, to the last degree when in company and entertaining. His manners are like his playing—very "geniale." He has almost as much hair as Paderewski, and when he talks has a habit of running his fingers through it until it stands all out in Beethovenish, artistic disorder.

I saw the other day a cartoon which the mention of Paderewski suggests. The latter is represented as a most diminutive, pigmy-like figure indeed, seated at a miniature piano, while above him on a raised dais or platform looms the monstrous, gigantic figure of Sauer seated at a "bonanza" piano of enormous proportions. Paderewski evidently dwindling into insignificance before him. This is in fact the German's estimate of Sauer when compared with Paderewski, who has never succeeded in pleasing the Germans: for one reason, probably because he adopted the Liszt-Rubinstein-Leschetizky manner of modernizing the classics, letting tradition go where it will. To my mind, those pedal effects adopted by Rubinstein and Leschetizky greatly beautify the classics, and that great stickler for classical form and tradition, d'Albert, does not scorn to use them. I am of the opinion that the great Sebastian and the great Ludwig van Beethoven would

themselves cry "Bravo!" to some of this modern advance on old, dry ancient tradition—not so the Germans.

In the criticisms I read on Sauer's concert lately given here, they praise highly the first part of the program, namely, Beethoven, Scarlatti, Rameau, &c., which to my mind was a little like what the German's call "Trocken;" only in Beethoven's "Wuth über den Verlorenen Groschen" did he begin to show the great master's fire.

When he reached the Schumann Sonata in G minor, he at once changed all his manner, even his tone was ten times as large and full, and the romantic school was the gainer.

Never did the second movement receive such an exquisite "fein" poetical treatment. I was delighted beyond expression as I had always prophesied the poet in Sauer, contrary to those many critics who ascribe to him only "brilliance and verve."

Not so the Dresden critics: They reproached him for "falling back into his old habits and playing for effect"! (Should music make no "effect"? Else why does it exist?) "Effecten-Hascherei," I believe, they call it. I devoutly hope that Herr Sauer will not let himself be too much affected by these criticisms. It seems to account for the change of manner I noticed from time to time in his concerts in Vienna.

The Viennese themselves, so exquisitely sensible to all fine nuances, all shades of poetical feeling, were so much more qualified to praise him and criticise him. If Herr Sauer would modernize just a little, and adopt the same tone and some—say, a few—of the pedal effects in his playing of the classics, his art would be the gainer. And it would still be far removed from the hysterical, sentimental, exaggerated, morbid style of the effeminate dilettante. His beautiful reading of the "Rosamund" Fantaisie of Schubert, of the famous E flat Nocturne of Chopin and the grewsome tragedy of "Xenia," by Sgambati, are above all criticism. Sauer was in his best form. He has deepened and developed in his study, and the poet seemed to spring forth like Minerva armed and equipped, and full grown. The overture to "Tannhäuser" was a triumph of pyrotechnics of grandeur and sacred fire.

I hope none of this sounds like a Lisztian "rhapsodie." Indeed, it seems only scant justice, but perhaps we had better close this account here by wishing Herr Sauer a "bon voyage" and the highest fulfillment of all his plans



THE MOTHER OF EMIL SAUER.

The above photo of Mrs. Sauer is a faithful one of the mother of Emil Sauer.

It has not been printed in America before and THE MUSICAL COURIER feels that the first tutor of the eminent pianist is deserving of a place in these columns.

and hopes in America. I will only add that those accounts which state that Sauer is teacher in the Dresden Royal Conservatory are incorrect. Sauer's concert tours leave him no time for teaching.

E. POTTER-FRISSELL.

## Beatrice Eberhard's Concert.

This Thursday evening at Madison Square Garden Concert Hall, Miss Eberhard, violinist, will be heard in her own concert, assisted by Miss Gertrude Frisch, piano; Miss Marie Gunschel, soprano; Prof. James W. Marshbank, tenor, and Dr. Wm. Medorn, M.M., conductor. Her solo numbers will be: Concerto, first movement, Mendelssohn; Mazurka, Wieniawski; Nocturne, op. 9, No. 2, Chopin-Wilhelmj; Fantaisie Caprice, Vieuxtemps. Miss Eberhard is the daughter of the well-known Dr. Ernst Eberhard, of the Grand Conservatory of Music.



## Grieg's Harmonizations.



A. J. GOODRICH.

and several chapters were thereby omitted. One of these chapters was re-written and published in THE MUSICAL COURIER, August 9, 1893, under the caption, "Supposed Physical Basis of Harmony: Art vs. Science."

During a process of moving the notes relating to modern harmonic tendencies were lost, and the original intention was never formulated. But the subject is too important to be thus obliterated. The works of Edvard Grieg have been chosen, partly because they have received less attention in respect of critical comment than have the works of others, but more especially because Grieg's harmonic coloration is more novel and therefore appeals strongly to the analyst.

TONE PICTURES AND LYRIC PIECES, OP. 3, 6, 12, 19 AND 38.

The most characteristic and noticeable feature of the lyric pieces and many of the larger works is a certain sharpness of outline, owing to the dissonant nature of the harmonies and their unusual progression. The little plaint, op. 3, II., is a fair sample. It is not the nature of the chords so much as their progression that is peculiar, and the numerous dissonances possess this additional advantage: They form parts of separate melodic motives, which, otherwise, would not exist. The same may be said of op. 3, III., though this is much brighter and the outlines are more distinct. Even in the simple, quiet lyrics we may observe a certain clarity in the outline expression which is really a concomitant of the music of Grieg. It belongs to the Norwegian atmosphere in which the composer lives. It has become a part of himself. This atmospheric influence is more pronounced in the tempo di minuetto, op. 6, II.

A peculiar form of minor scale appears in the valse, op. 12, II. The melody part (which does not include the third) is apparently in A major, while the accompaniment remains in A minor. Something of a dual impression is thus created, the effect of which is quite charming. The natural minor scale, also, is used ascending, as the sharpened sixth and seventh are used in descending. The regular formulas are thus reversed, and this explains some of the modal effects.

"Scenes of Popular Life," op. 19, contains very clever examples of motivization and several characteristic touches of melody and harmony. But the chord progressions and resolutions are less peculiar than those already noticed. It is, however, quite remarkable that our composer uses comparatively little chromatic transition. His key is usually a very stable potentiality, and when he employs chromatics they are associated either with some nearly related key or they serve as passing tones, without disturbing the principal tonality. This is owing more to the influence of folk melody than to any attempted application of acoustical deductions. Grieg is essentially the poet of nature and of the common people, who live amid natural scenes. This feature of a more or less permanent tonality (a very rare one in modern high class music) is characteristic of Grieg. The four humoresques, op. 6; the "Dance of Elves" and the little A minor waltz, and the more elaborate op. 19, I. ("On the Mountain"), all possess this definite key-tone quality. Likewise "Aase's Death," "Anitra's Dance" and the lyric pieces, op. 38. Under ordinary treatment this tendency would prove retrogressive and monotonous, and I doubt if any other composer than Grieg could tell so many interesting stories in this simple diatonic language. To do so requires an artistic use of musical material totally different from that of Haydn and Mozart. Grieg has

solved the problem, and thereby revealed the culminating point in diatonic harmony.

In addition to the modal structure of his minor themes and the almost incessant use of dissonances, it should be stated that Grieg's general style of harmonization is individual and characteristic. Theoretically it is a negative quality, inasmuch as the conventional formulas of chord progression are seldom in evidence. Nearly all the text book "rules" are banished to the idle winds (a wise dispensation), and the antithesis to euphonious formula boldly confronts the pedagogues and disputes the immutable theorists.

Two parallel fifths have frequently been employed in modern compositions, where they usually find immunity from animadversion amid some ameliorating circumstance. But Grieg is not content with using these intervals like videttes; he summons them by platoons and battalions and marches them forth to victory.

Parallel major thirds, ascending or descending chromatically, constitute another harmonic device to which our composer is partial. These intervals were formerly proscribed as inharmonious, though Chopin and Wagner have used them quite freely. But Grieg employs them without quitting the key, and in this respect his application is unique. The following excerpt from "Anitra's Dance" is an illustration:



Owing to the pedal note below and above the chromatic chords appear merely *en passant*. Similar progressions occur in the op. 38 and in the valse caprice, op. 37, I. There also a connecting note appears below and above, as motive. Likewise in op. 46, VI. ("In the Halls of the Mountain King"), the theme contains major thirds descending chromatically and without affecting the key impression:



This motive runs throughout the entire movement, principally in this key and in the dominant minor. In this number we hear some fascinating suggestions of subterranean life and incitement. Notwithstanding the softness of the beginning there is a sense of vastness conveyed by the intervals quoted in Example 2 and the gradual development of the motive throughout the entire compass of the orchestra. The dances and trolls of the subterranean genii attendant upon the grand mountain king and the mysterious incantations associated with those cavernous domains, all pass before us like some fantastic panorama.

NORWEGIAN DANCES, OP. 35.

In this book of four dances we have one of Grieg's most characteristic work. They contain nothing of the aristocratic sweep of the polonaise, the measured grace of the minuet nor the sensuous charm of the waltz. These are essentially folk-dances and contain much of the vigor and sparkling animation of Northern life. Something of auroral brightness and mysticism pervades nearly all Grieg's music. The germ of these dances is a national inheritance, but they have been transformed and idealized by the peculiar idiosyncrasy of the composer.

There is here a directness and fixity of purpose expressed by means of unusual connecting links. This is illustrated in the next example, taken from No. I.:



The free use of chromatic major thirds, suggesting boldness and adventure, are also found here:



An original mode of harmonization, and one of the most unusual chord combinations, occurs at the close of No. I. It is here quoted:



Whether we consider this dissonance as an altered ninth chord on C or as an augmented sixth on B flat, preceded by two appoggiaturas, the boldness and effectiveness of the stroke are equally remarkable. If we considered C and A as appoggiaturas the chord on B flat as real base would be nothing unusual. But the melody below is part of the leading motive, and this is necessarily the *raison d'être* for the combination marked # 2.

A still more unusual progression occurs in the No. II. In the most exciting part of the Halling the sounds are arrested with the utmost abruptness as the chief dancer accomplishes his daring feat. The Halling is a singular Norwegian dance, in which the principal dancer must touch with his foot a beam suspended overhead. Whoever accomplishes this is considered a champion, and the fact is indicated by the musicians with a heavy accent, a pause in the movement or perhaps by a discordant *tusch*, as here:



After this noisy dénouement the more graceful phases of the ladies' dance are resumed.

PIECES SYMPHONIQUES, OP. 14.

No. I. Here we find a poetically tender mood. What grace and timid hesitancy, combined with earnest protes-

## THE ALICE NIELSEN OPERA COMPANY

Direction: FRANK L. PERLEY,



ALICE NIELSEN.

Presenting "The Fortune Teller."

Music by VICTOR HERBERT. Book by HARRY B. SMITH.

## THE MUSICAL COURIER.

tation! The harmonic coloration is richly varied, and the dissonances, though numerous, are considerably tempered according to the mood. It is a mosaic of the finest quality.

The No. II. is something of an apotheosis to No. I. The harmonization is much bolder, the dissonances more sharply outlined, and hesitancy gives place to assurance.

"IM HERBST," CONCERT OVERTURE.

Grieg here found a very congenial theme, and one which he has treated in various forms. This overture and the piano fantasia for four hands were derived from the contralto solo, "Autumn Storms," a youthful production.

If any clue to the special significance of the work were required it might be found in the original song, one of the most effective of descriptive vocal solos. But the overture tells its own story in bold and unmistakable tones. Listen to those blank, barren chords in the opening andante, and to the equally suggestive melodic motives. Nearly all the harmonizations (except in the second theme) are darkly colored, though strong and vigorous. The chromatic element plays a more important part here than in any of the previously mentioned works. It helps to picture overcast skies and the death of flowers.

"The melancholy days have come.  
The saddest of the year."

But the overture is not altogether in this vein. The winds chant a gloomy song through leafless boughs, but there are glints of sunshine and much animation, and the chorus of harvesters tells of contentment and good cheer.

A characteristic example of the harmony is presented in this brief sequence:

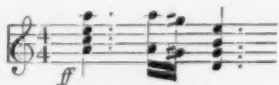


The interval of a major seventh descending is what imparts to the passage its bold and somewhat ominous significance.

There are several remarkable combinations on a dominant pedal note before the finale begins. These occur in the twenty-one measures immediately preceding the change from 6-8 to 3-4.

See also the sixteen measures before the final stretto.

There is a peculiar melodic interval which occurs in several of Grieg's compositions and perhaps certain critics referred to this when they accused our composer of "repeating himself." The tones in question may be described theoretically as a minor second and a major third, descending. In the piano concerto, op. 16, these intervals are frequently heard, first in the introduction, thus:



They form the basis of the second subject of the stretto, and are used in the elaboration.

They are very prominent in the "Elegie," op. 38, VI., and the same intervals are heard in several other Grieg works. But in consideration of the fact that the sounds are Norwegian there is nothing strange in the circumstance of their application by a Norwegian composer. He could not have formed a national school and developed the native folk music without making free use of its most characteristic features.

Grieg is known here principally through his smaller compositions, and even these ought to constitute a foundation sufficiently solid for the support of an enduring reputation for they reveal original fancy, consummate mastery of harmonic material, logical coherence and rare coloration. The "Peer Gynt" music is frequently heard from our symphony orchestras, but that is more or less fragmentary.

Among his larger works is included several sonatas (for piano and for violin and piano), chamber music, sonata for violoncello and piano, choruses for women's and for men's voices, orchestral suites, and a delightful piano concerto.

There are critics who would have us believe that no composer can be named truly great who has not evolved some ponderous and lengthy symphonic work—which usually bores the listener to the yawning point. Chopin was adversely criticised for his single forms; Rubinstein because he was a melodist (heavenly gift), and now Grieg is decried because he "repeats himself"—which every original composer must do.

A. J. GOODRICH.

### CHARLES DIERKE.

FOR some time past a number of noted musicians, who rank with the foremost artists and teachers of the East, have been drawn to the Pacific Coast by the beautiful climate and the desire on the part of the inhabitants to study seriously.

One of the best known, both as an artist and as a successful teacher, is Charles Dierke. Born in Dresden of a



CHARLES DIERKE.  
Portland, Ore.

musical family, and in the artistic atmosphere which distinguishes that city, he was carefully educated at the conservatory under the direction of Franz Wullner, after which course the Duke of Meiningen induced Hans von Bülow to become leader of the Court Orchestra, and Dierke became a favorite pupil, a distinction claimed by few.

As a virtuoso he traveled extensively in all parts of Europe with great success. During the World's Fair he visited the United States, and while at San Francisco he received a call to Portland, Ore., at which place he has resided for several years.

His fine musical education, genial nature, the great enthusiasm he has for the intellectual and genuine in art has made him a great favorite in musical circles. His unfailing devotion to elevate his pupils to the highest comprehension and perfection in music has advanced them markedly, and he has several pupils who will undoubtedly be heard from among the musicians to come.

### CLARA AGATHE SLOTTERBEC, A. M.

HOWEVER carefully we search among the illustrious names of American art we find few to compete with the genius and executive ability of Miss Clara Agathe Slotterbec. Although just entering her twenties Miss Slotterbec stands at the head of one of the finest quartets of teachers in the Northwest, for associated with her in the St Paul College of Oratory and Music are Prof. Claude Madden, violin; Mrs. Ella M. Lamberson, voice culture; Prof. W. A. Wheaton, piano, and Miss Slotterbec, who conducts the oratory and dramatic departments, and has charge of the business affairs.

She is quiet, modest and most unassuming in manners, yet possesses an amount of energy and capability that is remarkable. How she has so early reached the heights already attained by her in that sternest of tests, public opinion, and how she accomplishes so much is a marvel to those who understand the scope of such work.

Miss Slotterbec ranks among the best public readers, combining excellence of voice and ease of carriage in her work. Her interpretations are correct, artistic, forceful. She delineates dramatic and humorous characters with rare skill; her musical monologues appeal to heart and intellect.



CLARA AGATHE SLOTTERBEC,  
St. Paul Minn.

She seems to see into and beyond the words of the author, bringing forth thoughts too subtly elusive for verbal phrasing. Self-possession, grace of form and face add their measure to the success of a voice that is clear, pure, strong, flexible, that paints every word with as careful coloring as

an artist touches with his brush the minutest detail of his picture.

Hard work has for her no terrors. She is music critic for several magazines, a writer of fiction, a musician; she has published several series of technical articles on elocution, on voice culture and on Shakespearean studies. She has originated scores of Delsarte drills known as "The Carnival of Roses," "Feast of Daisies," "Fantastics for Tamborines," &c., and has written appropriate music for them. Indeed, music seems to be woven into the woof and warp of her existence.

Miss Slotterbec has a decided preference for the profession of literature despite the fact that the public has placed the seal of approval on her dramatic work; yet when one at her age shows such talent, such broad, comprehensive, mental calibre, she is sure to achieve success in whatever line she chooses to pursue.

She has received Master of Arts and Doctor of Philosophy degrees, gold medals in music and oratory, achieved success on the stage and in teaching and writing, and still remains the most charming, unaffected, thoughtful young woman, gracious, genial, conscientious in all that she does. Miss Slotterbec is of distinguished German parentage, born in the United States, and glories in the fact that she lives under the shadow of the Stars and Stripes. Clara Agathe Slotterbec belongs to St. Paul, Minn., but the day is not far distant when the world at large will know more of this student-artist.

### Edmund J. Myer's Studio Work.

Edmund J. Myer gave his regular monthly musicale, or rather analytical song recital, at his studio Monday afternoon, November 28. Ten of his pupils assisted.

The object of these recitals is to teach pupils how to appear before and sing to an audience; how to analyze and interpret songs and arias; how to tell to an audience in the most forcible and impressive manner the meaning or story of a song through the medium of words and music. This involves a special study of style, diction, color and emotional expression. Songs by Handel, Gounod, Cowen, Al-litsen, Newcomb, Bohm, Coombs, Bevan, &c., were sung. Mr. Myer's studio is a very busy place these days. He has an unusual number of pupils from a distance, and the season bids fair to outdo all others.

## THE WISSNER PIANO.

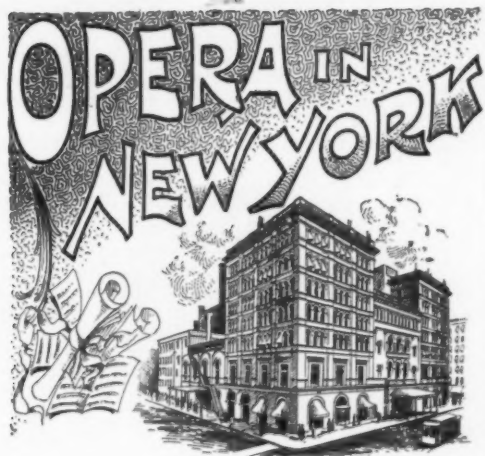


The Brooklyn Daily Eagle, New York, Sunday, November 20, 1898.

WISSNER HALL, a new factor in the local musical world, was opened to the public last Tuesday evening with a grand concert given by the Misses Sutro, the renowned ensemble pianists, assisted by Leo Schulz, 'cellist; Dr. Victor Baillard, baritone, and Robert Thallon, accompanist. The concert was a great success artistically and socially, and was commented upon in detail in our columns last Wednesday. It now only remains to add that the beautiful tone quality of the Wissner grand pianos, upon which the Misses Sutro played, was admired by all present. These artists have always played on the grand pianos of the same make as Rubinstein, when in this country, and they now prefer the Wissner pianos. The Misses Sutro add two more to the long list of artists who use the Wissner piano in public. A number of these artists, on account of space, are using the Wissner artist upright grand at their studios and at their homes. A serious objection has always been made to the upright piano by artists and professional pianists because of its action, they claiming that it was non-elastic and lacking in responsiveness and repetition. This objection has now been overcome by the use of the auxiliary action spring, and artists of the first rank pronounce it almost equal to the grand action.

Mr. Colell, the manager of Wissner Hall, has booked a number of fine concerts for the coming season, at which a number of prominent artists will appear.





WE propose to make a radical innovation this season in the matter of operatic reporting. Season after season Maurice Grau brings to the Metropolitan Opera House a heterogeneous mob of singers, actors, conductors, musicians, prompters, gas men, scene shifters, stage managers, chorus singers, ballet dancers—in fact, all the paraphernalia that goes to make up an operatic organization. There are usually many excellent artists in the list, also some bad singers, but our contention is that this medley of many nations, this huge weltering mass, is without form or motion; that it lacks harmony of proportion; that there is no ensemble, only an aggregation of stars imported at an enormous cost, and to hear whom the poor music lover is taxed outrageously. Art is nowhere, and the composer vanishes in a dim perspective. But in the foreground looms the singer, the conductor, the costumer and the manager, not to mention the fashionable, brainless, unmusical folk who chatter and languish, masking their ennui behind an affected love for music. Alas, poor music! Its true devotees are once more outraged by a third rate representation of Wagner in which conductor, stars, stage manager, orchestra and chorus collaborate in transforming "Tannhäuser" into something hopelessly unlike the real thing. As Mr. Henderson so truthfully remarked in last Sunday's issue of the *Times*:

"Glory be to the tenor and the soprano and the baritone. 'Bow, bow, ye lower middle classes! Bang the drum and sound the brasses.' Lift up your voices in praise of Van Dyk, and Dippel, and Saléza, and Salignac, and Ceppi, tenors, and of Melba, Sembrich, Nordica, Eames, De Lussan, Engel and Saville, sopranos. Never mind Wagner and Gounod and Verdi and that lot. Most of them are dead, and none of them could sing. Let us go and sit in the temple of song and pour out the blood of our worship at the feet of the priests and priestesses, for the gods themselves are away yonder behind the clouds."

Now, on the face of these facts and also considering the fact that Mr. Grau never varies his repertory, we shall in the future print only the casts as a matter of record, making timely comment on new singers, novel works—few there will be this season—and abolish entirely the old-fashioned, petty detailing of a stale singer's work, or the retailing of gossip about some be-diamonded prima donna who from caprice does not conduct herself according to the conventions of polite society.

Our records will therefore be short, but not sweet. The time has come when the musical public, the real paying musical public, no longer patronizes grand opera. It is the fashionable and would-be fashionable people who spend their money. The star system is to blame for the defection of the musical public. Not only are the prices prohibitive, but the presentation of the works are not on a par with any third rate German city. To be sure there are a few stars, great singers, if not great artists, but there it ends. The entire atmosphere is lacking; there is no musical atmosphere at the Metropolitan Opera House. The very foundation for it is lacking—the orchestra. The orchestra, under M. Mancinelli, is mediocre. It is about second rate. The chorus is the same poor collection of howlers, while the much vaunted new stage management turns out to be our old friend incompetency in a new disguise, a few new sides, flats and borders, and no pretense at illusion is all that may be said of the scenery. We repeat, any third rate German opera house can beat the much boasted of Metropolitan Opera House in *mise-en-scene*, chorus, conductor, and if in Germany they do not collect stars, at least there is harmony in their ensembles and burning enthusiasm for art. All these things are conspicuous by their absence in New York, and there are no compensating advantages, for of what use is your wonderful voice if it does not express the intention of the composer? And poor old composer, he is quite forgotten at this feast of fashion, folly, dressmaking, vanity and commercialism.

Having had our say on the subject of orchestra, chorus and stage management, let us turn our attention to the con-

ductor. M. Mancinelli was the musical director of the week. He must be suffering from undue action of the heart, for he now beats Walter Damrosch at his own game—i. e., getting through a score at electrical speed. Temperament is all well enough, but nervous inability to conduct an *andante* is to be deplored. Mancinelli's reading of "Tannhäuser" the opening night of the opera, Tuesday night of last week, would have resulted in indescribable tumult if attempted in Germany. As it was, it was roundly scored by the critical press. Wednesday night Mancinelli was more at home in Rossini, but Friday night he failed to bring out the sensuous, poetic quality of Gounod's score. At the Saturday matinée again was "Tannhäuser" maltreated by Mancinelli and his colleagues.

Here are the casts of the week:

*Tuesday Evening, November 29.*

TANNHAUSER.

(In German.)

Elizabeth	Mme. Emma Eames
Ein Hirt	Madame Meisslinger
Venus	Madame Nordica
Tannhäuser	M. Van Dyk
Wolfram	M. Henri Albers
Walther	M. Jacques Bars
Heinrich	Herr Meffert
Biterolf	Herr Muhlmann
Reinmar	M. Meux
Hermann	M. Plançon

Conductor, Signor Mancinelli.

*Wednesday Evening, November 30.*

IL BARBIERE DI SIVIGLIA.

(In Italian.)

Rosina	Madame Sembrich
Bertha	Mlle. Bauermeister
Figaro	Signor Campanari
Basilio	M. Edouard de Reszké
Bartolo	Signor Carbone
Sargente	Signor Vanni
Fiorello	M. Meux
Comte d'Almaviva	M. Salignac

Conductor, Signor Mancinelli.

*Friday Evening, December 2.*

ROMEO ET JULIETTE.

(In French.)

Juliette	Madame Melba
(By arrangement with Charles A. Ellis.)	
Stephano	Madame Djella
Gertrude	Mlle. Bauermeister
Frère Laurent	M. Edouard de Reszké
Capulet	M. Plançon
Tybalt	M. Jacques Bars
Mercutio	M. Albers
Le Duc de Verone	M. Dufriche
Gregorio	M. Meux
Renvoglio	Signor Vanni
Romeo	M. Saleza

Conductor, Signor Mancinelli.

At the Saturday matinée "Tannhäuser" was repeated, Andreas Dippel substituting for Van Dyk and M. Lémprère Pringle for Plançon.

*Saturday Evening, December 3.*

MARTHA.

Lady Enrichetta	Miss Marie Engle
Nancy	Madame Mantelli
Plunketto	M. Edouard de Reszké
Tristano	Signor Carbone
Sceriffo	M. Dufriche
Un Servo	Signor Cernusco
Lionello	M. Salignac

Conductor, Signor Bevilacqua.

Monday evening a startling novelty was produced—Verdi's "La Traviata," with Sembrich, Bauermeister, Roudez, Campanari, Pringle, Bars and Salignac in the cast. Bevilacqua conducted. This evening "Le Nozze de Figaro"; Friday evening, "Tannhäuser"; at the matinée, "The Barber," and Saturday evening, at the popular performance, "Il Trovatore." This is our official record of the first week of grand opera in New York, 1898.

#### SUNDAY NIGHT OPERATIC CONCERT.

This was the program of the first Sunday night operatic concert at the Metropolitan Opera House:

Overture, Merry Wives of Windsor	Nicolai
Aria, Herodiade	Massenet
Signor Campanari.	
Polonaise, Mignon	Thomas
Mme. Marie Engle.	
Aria, Freischütz	Weber
M. Plançon.	
Concerto No. 1, E flat	Liszt
Moriz Rosenthal.	
L'Arlesienne Suite	Bizet
Come, Live with Me (first time)	Minetti
Signor Campanari.	
Couplets du Mysoli, La Perle du Bresil	David
Mme. Marie Engle.	
(Flute obligato, Carl Wehner.)	
Carneval de Vienne	Rosenthal
Moriz Rosenthal.	
Marche, La Damnation de Faust	Berlioz
Conductor, Signor Mancinelli.	

Plançon being sick, his place was taken by Mr. L. Pringle.

#### Wickham, of Middletown, N. Y.

Harvey Wickham conducted a performance of Dudley Buck's cantata, "The Coming of the King," at Grace Church, Middletown, N. Y., on the evening of November 29. The audience was very large and the performance remarkably smooth and full of snap.

## Steinway & Sons

Recognizing the fact that heretofore many of their patrons have purchased Steinway Pianos and sent them abroad for decoration, have created a special Art Department, and are now prepared to execute orders for pianos in any architectural style, according to any period of artistic design.

They also invite inspection of the beautiful and unique pianos now on exhibition in the Art Room in Steinway Hall, 109 East 14th St., comprising instruments in all the most admired styles, from Gothic to Colonial.

## THE MUSICAL COURIER.

### STELLA PRINCE STOCKER.

STELLA PRINCE STOCKER, composer and director, occupies the unique position of being the first woman in America to compose a three-act romantic opera, providing plot, text, vocal and orchestral score. Educated in America and Germany, studying with the best instruct-



MRS. STELLA PRINCE STOCKER, DULUTH, MINN.

Composer of "Ganymede," "Raoul," "Queen of Hearts," "Beulah," Etc.

ors in both countries, and enjoying the friendship of many noted artists, she exhibits in her work a breadth of culture which gives to her compositions a warmth and brilliancy most enjoyable.

Mrs. Stocker devotes her time to composition and directing. She is musical director of the Cecilian Choral Society of Duluth, Minn., and is frequently engaged to conduct her operas in other cities of the Union. Besides operas, she has many other compositions, consisting of suites for piano and violin and anthems for church choir work.

Mrs. Stocker is an active member (composer) of the Chicago Manuscript Society, and her work has received cordial recognition from musicians and musical societies all over the country. Her place of residence is at Duluth, Minn.

### FRANCES JONES.

MISS FRANCES JONES, pianist, organist and teacher, is a native Oregonian who has achieved much success in her musical life and work. Miss Jones' early studies were pursued in the New England Conservatory, where she worked with Carl Faelten, Louis C. Elson, Lyman Wheeler and other men of deep knowledge.

Being greatly talented, of an artistic temperament and intelligent, Miss Jones derived benefits to the fullest extent. Her studies did not end there, for she has since studied with other eminent teachers in Chicago and elsewhere. Notwithstanding the amount of study pursued under the direction of teachers, one may well feel that Miss Jones' greatest breadth has come from her own persistent work, which is never ending.

As a pianist she has made very many successful ap-

pearances, and she would be heard more often but for the fact that she has an extremely large class in piano, harmony and organ. As organist Miss Jones has scored her greatest successes in concert, and especially in church work, having held the position of organist and choir director of the First Congregational Church for several years, where she has a quartet choir which occupies a foremost position in the West. Miss Jones may well be regarded as one of the leading organists on the Coast, and among the women is certainly second to none.

The following clippings may serve to show how she is regarded by the press:

Miss Frances Jones, in her organ solo, carried the honors of the evening, its rendition proving her to be an organist of whom Portland may well be proud. To a tumultuous encore she responded with "Song of the Evening Star," from Wagner's "Tannhäuser."—Daily Oregonian.

The lecture was brightened and enlivened by numerous anecdotes and bubbling humor, and held the closest attention of the audience from the beginning to end.

It should be added that the organ prelude by Miss Frances Jones, organist of the First Congregational Church, contributed in no small degree to the pleasure of the entertainment. Miss Jones played a number of selections in a most artistic manner, and won many evidences of appreciation from the audience. The selections chosen by her were varied in character, and denoted her full and complete control of the magnificent instrument.—Evening Telegram.

A solo number was also given by each member of the choir, each of whom are so well known and often heard that comments upon the individual efforts of this occasion are superfluous. The interest of the evening centered upon the organ solo of Miss Frances Jones, director of the choir. Miss Jones was probably never heard to better advantage than in her two numbers, the "William Tell"



FRANCES P. JONES.

Portland, Ore.

overture and encore arrangement of the "Tannhäuser" "Evening Star." The brilliancy of the overture, with its orchestral effects accentuated by so skilled an organist, served by force of contrast to bring out most clearly the beauty of the tender little song which followed, and Miss Jones' complete grasp of the requirements of each stamps her as a musician broad and efficient.—Music Life, Portland, Ore.

Miss Jones' repertory includes works of the masters, as also the best modern compositions of the English, French and American schools.

### ELIZABETH D. LEONARD.

IN the first issue of the National Edition reference was made to two or three successful American-born artists who had received their entire musical education in their native land.

Among those should be included another, the subject



ELIZABETH D. LEONARD.

New York.

of this sketch, Madame Elizabeth D. Leonard, the well-known contralto, who studied first with Sig. Eduardo Marzo, the eminent teacher of the Italian school, under whose careful training she laid the foundation for correct tone production. Next she pursued a course at the National Conservatory, under the personal supervision of Sig. Romaldo Sapio, and the last few years has been with Oscar Saenger for special work.

Madame Leonard has always held prominent church positions, having been at the Washington Avenue Baptist Church in Brooklyn, and the Church of the Incarnation, New York city, and she is now the contralto soloist in both the Madison Avenue Reformed Church, Fifty-seventh street and Madison avenue, and the Temple Beth-El, Seventy-sixth street and Fifth avenue.

Last winter this artist sang at a number of concerts and private musicales, notably among which were those given by Mrs. Joseph F. Knapp, at the Hotel Savoy, and the Chickering musicale, at Chickering Hall.

The past summer she attained great success in oratorio, especially at the performance of the "Messiah," at the Ocean Grove Auditorium, under the baton of Mr. Frank Damrosch.

In the announcement of the Chickering musicale above referred to, THE MUSICAL COURIER said: "After hearing Mme Leonard sing 'Che farò senys Euridice,' memories of Mme Fursch-Madi came uppermost in our mind, as the singer caused forgetfulness of her own personality."

More will be heard of this artist this winter, as she is already booked for several engagements, both in concert and oratorio.

A feature which lends a great charm to Mme. Leonard's singing is her clear and distinct enunciation.

### Leila T. Gardner.

Mrs. Leila Trowland Gardner, the contralto, formerly of the Madison Avenue Synagogue, has returned to New York after several months' vacation. She will be heard in concerts and musicales during the season.

# HAZELTON BROS.,

GRAND AND UPRIGHT  
PIANOS  
OF THE HIGHEST GRADE.

UNIVERSITY  
PLACE, New York City.



## IVAN MORAWSKI.

BOSTON, MASS.

IVAN MORAWSKI, the noted bass singer and teacher, of Boston, will be remembered with favor by many of the old-time musical people of this country, and also by many of the present generation who recall the beautiful quality of his majestic bass voice.

Mr. Morawski is a native of Holland, but came to this country when quite young. He was a pupil of Pinard and also of Bax, of Paris, and of Varcai, Italy. Upon returning to New York he was basso in the late Henry Ward Beecher's church for three years, and he also, later, sang for four years in St. James' Church in New York. Mr.



IVAN MORAWSKI.

Boston, Mass.

Morawski sang with the Boston Ideal Opera Company, and was also for ten years in oratorio, having traveled all over this country. He coached with Dr. Damrosch.

Since he has been teaching voice culture he had Antonio Saves as a pupil. He also has many prominent pupils in Boston—people who have taken high rank in the profession.

Mr. Morawski has also been teaching, one day out of each week, in the Worcester Music School, where he has had great success. He is a gentleman of modest pretensions, but is gifted with marked ability, not only as a wonderful bass singer, but also as a teacher.

## "Real" Old Violins.

AUGUST GEMUNDER & SONS, violin experts, have issued a new and interesting price list of "real" old violins. The term "real" has been deemed necessary by the compilers of the book to distinguish their stock, which they claim to be absolutely genuine, from bogus "old" fiddles.

The price list enumerates violins to the value of \$30,000. It is worthy of careful examination.

## Sara Anderson's December Engagements.

Miss Anderson begins her December engagements in Boston, where on the 3d she sings at a private musicale at Mrs. De Forest Danielson's. She sings in Boston on the 4th at a private concert, and again on the 5th and 7th with the Cecilia; 9th, for the Century Club, Buffalo; 14th, Arion Club, Providence; 15th, Fall River; 18th, Arion Society, New York; 21st, Apollo Club, Chicago; 27th, Apollo Club, St. Louis. In Chicago and St. Louis Miss Anderson will sing "The Messiah."

## GOTHAM GOSSIP.

NEW YORK, December 5, 1898.

THIS letter has been received:

MY DEAR MR. RIESBERG—I have to thank you for the very nice mention you have made of me in THE MUSICAL COURIER this week. I should feel happy indeed to know that I merited it all, and trust that some day I shall do so. In the meantime believe me to be grateful for your kindness and generous expression of it.

Very sincerely, A. T.

December 3.

Now this "nice mention" of a young American girl was entirely deserved; she has voice and brains, and if any mention in this paper is such that it encourages her to even

## 220 Pages.

*This Second Section of The Musical Courier contains 220 pages of American musical matter and illustrations drawn from all quarters of the globe.*

## Carl Evening Concert.

William C. Carl will give an opening concert in response to many requests, at the "Old First" Presbyterian Church, this week, Friday evening, December 9, at 8:15 o'clock. A brilliant program has been arranged and the Choral Choir of the church will render selections by Palestrina, Vittoria, Eccard, Praetorius, &c. This concert will conclude the autumnal series of free organ concerts which Mr. Carl gives annually at the "Old First."

## Broad Street Conservatory.

The recital of the professors of the Broad Street Conservatory of Music, in the concert hall at 1331 South Broad street, Philadelphia, was made memorable to the many musicians and pupils who attended by the notably fine playing of Henry Schradieck, who is now at the head of the violin department of the above institution.

He played Vivaldi's "Ciaccona" and the Brahms D minor sonata, being assisted in the latter by Preston Ware Orem.

Mr. Schradieck's technic is superior, his tone is rich and full, his phrasing, climaxes and repose are something to be remembered. Of the other numbers on the program much could be said if time and space permitted. Mr. Henry T. Moulton's artistic interpretation and pure tones won him deserved popularity; in the Sarjeant, "Blow, Blow, Thou Winter Winds," he received some of the warmest applause of the evening.

Edgar L. Justic played the Schubert-Liszt "Soiree de Vienne" number superbly, displaying rare qualities as a pianist, chief among which was his breadth and originality of conception.

## "THE STECK STANDARD."

THE phrase "the Steck Standard" has long been used in the piano trade as a measure of merit by which a piano is judged to be good or bad. And by "good or bad" is here meant "first class," "high grade" or anything below that mark.

The "Steck Standard" is the highest one, and a piano that cannot attain it may be a good piano, but unless it is up to the "Steck Standard" it is not thoroughly in the highest class.

The "Steck Standard" is not a fixed quantity in the world of piano making, except in so far as it means always the best, for the movement of this progressive house is always onward and upward, and the "Steck Standard" is forever being raised higher and higher, making it more and more difficult to attain. "Progress" and "conservatism" are interchangeable terms as applied to the Steck product, because while George Steck & Co. are known throughout pianodom as conservative business men, they are nevertheless known as progressive piano makers, inasmuch as their output from season to season shows each year improvement on all that has been done before—shows that they are progressive in the sense of being active, energetic, ambitious—whatever one may wish to call it. Let us say "enthusiastic," for that word, better than any other, expresses the feeling that pervades the house in their endeavor to always maintain the "Steck Standard" as the loftiest result of the greatest progress in the complex, intricate art of manufacturing an artistic musical instrument.

## Hastings Returns.

Frank S. Hastings, whose "Red, Red Rose" is making the rounds of the English-speaking world, returned a fortnight ago from a short trip of recreation to Europe. His "If All the Skies Were Sunshine" and "My Sweetheart's Coming Home," two songs in the popular vein—that is, pleasing to both the singer and the hearer—are having large sales. More high class work will be issued by his publishers soon.

# ONE YEAR AGO

THE "MUSICAL COURIER" PUBLISHED THE FOLLOWING EDITORIAL.

ITS FORCE IS GREATER TO-DAY THAN ON THE DAY IT WAS FIRST PUBLISHED.

## A REVOLUTION

IN THE

Everett Piano Company.

### SUDDEN APPEARANCE OF ART PIANOS.

THOSE who may declare that the opinions expressed in this article are influenced by enthusiasm are merely invited to do as we have done; that is, to examine into the subject personally as we have, and we guarantee a similar result in all cases, providing they know what they are writing or talking about, for that is essentially necessary in order to be prepared for the inspiration.

The piano trade has for a number of years been undergoing a process of demoralization in its tendency, for in place of its former upward and onward course it substituted a spirit of cheapening, which affected in conduct nearly each and every piano manufacturing house. So much has been written and moralized on this subject, which has found its defenders as well as its accusers before the bar of public opinion, that every man in the line who presumes intelligence is thoroughly posted on the still undecided controversy. A number of the old, staid, conservative houses have not been influenced by this general spirit of decadence, but have maintained, and in some cases have improved even in cases, and, in rare instances, in tone, their pianos of latter day construction. These houses are limited to a few old concerns of accepted position in the piano world and a few later candidates for piano honors, but the great trade tendency, the general bearing of the industry in the overwhelming majority, has been in the direction of the cheap and cheaper, and it has required a tremendous amount of character, backbone and nerve not to be drawn into the vortex of this nearly unanimous trade inclination.

Many have been the reasons assigned for this phenomenon. It has by a general consensus of theory been decided that the "times," as the condition has been termed, is responsible for this radical change of front of the bulk of houses in one industry. The causes at the bottom of the effect are of no special interest at this moment; the fact is all we are interested in.

#### IN THE DARK.

During this very period, however, a certain firm, as it now appears, has been engaged in a quiet, silent and obscure fashion in a series of costly experiments, experiments of all describable sorts pertaining to piano construction, to tone in pianos particularly, as well as to tone generally, to acoustics, to piano touch, to piano mechanisms of all descriptions, to piano mathematics and dynamics, for the one sole and undivided purpose of ascertaining practically what could actually be done in the line of piano production when all the combined resources of a century of piano manufacturing were drawn upon, and the accumulated experiences of specialists in all directions utilized for the one purpose of making art pianos—art musical instruments.

And this is to be understood as applying to the musical effect only, this question of art in pianos, not to the exterior cases, which occupy a different exercise of function altogether.

The courage necessary for such a radical deviation from the accepted course discloses at once the fact that the principle at the bottom of the action must have been of the most elevated character and cast in the most aesthetic mold.

#### A TRADITION DEFIED.

Not only was a trade tendency which was considered as permanently engrafted in the methods of the trade de-

flected, but a much more important step was taken, a step which, now that it has assumed the evidence of complete success, upsets all the so-called favorite theories of piano lore which have apparently inculcated the idea that a piano factory or piano plant designed to produce instruments of a certain accepted degree or quality can never be advanced into the high artistic plane if that was not its original plane; that certain associations and ties, aye even blood ties, were absolutely essential for the purpose of producing in a piano factory that artistic atmosphere which must be the *sine qua non* of artistic piano construction, such as appeals to the more exalted musical organism when artistic pianos are to be made.

This whole fanciful conception of the past, this ethereal fabric—all this poetry of piano tradition has been rudely defied by the Everett Piano Company, of Boston, New York, Cincinnati and Chicago, in a manner as intimated above and as is now to be explained.

#### THE NEW EVERETT.

Yes, it is a fact that while the whole trade was not only contemplating the cheap, but, with a few exceptions,



actually employing itself in cheapening its product, so that its average has been vastly reduced in grade and price, the Everett Piano Company has been occupied in spending a fortune in the complete remodeling of its great Boston factory, for the purpose of adapting it to artistic piano production of the very highest order without limit.

Not only has the factory been remodeled, but the force of workmen has been recast, only such remaining as, together with the new scientific corps engaged, make this feature a remarkable evidence of internal reconstruction. The administrative, executive and mechanical sections have all been metamorphosed into intelligent bodies of the highest capacity in their respective divisions, and what is the result of this remarkable rehabilitation? What has been effected? At the Everett Piano Company's warehouses, 141 Fifth avenue, can be seen and heard what the effect of two years' incessant intelligence and artistic aspiration have created.

There are on exhibition a concert grand Everett and upright Everett pianos that will astound the musical and pianistic world from Boston to San Francisco, and when we write this we do not mean to say that these instruments

will astound as Everett pianos, but they will produce amazement and surprise as musical instruments entirely apart from their source.

The Everett concert grand piano is in all respects a complete artistic success; in all respects. That is, we propose to declare that it can now be removed to the platform of the Metropolitan Opera House or Carnegie Music Hall, and it will, under the artistic manipulation of any great piano virtuoso, be accepted as one of the leading concert grand pianos made at the present day.

Many of its more pronounced features, such, for instance, as its profound bass section, booming with the force of a thirty-two foot pipe tone and never losing its remarkable musical quality, would cause universal astonishment; its crystalline treble of silvery tone quality, susceptible of the greatest physical punishment on part of a player, without diminishing one iota of its musical gift, would cause a stir among musicians who usually observe the breaking of the treble tone under severe treatment. The delightful quality of the middle, string register and the adherence of resonance practically unlimited for all artistic effects, and for all purposes of classical interpretation, would delight musicians and the cognoscenti beyond

expression. A touch, delicious in its velvety nature and full of responding sympathy, completes the poem, for we do not hesitate to assert that the Everett concert grand piano is a musical poem. Enthusiasm this will be called, but it is merely cool and collected judgment on a product that stirs the highest sentiments of musical and technical expression. We have played thousands of grand pianos, but we must say that the novelty of sensation produced by this Everett grand has caused the reversal of many of our own pet theories, as it must reverse certain adopted theories prevailing in the whole industry.

#### THE FUTURE.

What must be the future of a piano manufacturing concern that revolutionizes its whole system, as has the Everett Company in its new plans of artistic piano production? What will be the result with the company, and what will be the effect upon the high grade piano manufacturing? Here is a dead earnest decision on the part of one of the best equipped, wealthiest, progressive, aggressive piano manufacturing houses of the Union to enter the field of the finest and most artistic piano culture and compete with instruments, capital and brains, with the whole existing line of high grade pianos. Who can stop it? Nobody. Is there any possible influence that can successfully interrupt this plan of penetration into more elevated realms of commercial development? None that we can see. None possible when such

grands and such uprights (which we shall analyze at some later date) as those now produced by the Everett Piano Company appeal to the culture of the musically artistic community.

Nothing can interrupt that appeal on the basis on which it is made.

With the Everett Piano Company itself this step signifies revolution. The whole scheme of operating is suddenly transformed into a new system. The friction of competition instead of touching certain given points, numerous and largely divided, is concentrated upon one centre, and consequently the nature and character of the energy must be transformed.

All this was thoroughly understood when this remarkable change was contemplated, but the whole piano industry of America, as well as the musical profession all over the country, will be immensely interested in the working out of this new problem, which, of course, must inevitably prove successful if the Everett concert grand of the future will be as thoroughly artistic and phenomenal in its effects as the one now on exhibition, which is a remarkable product. An epoch in the history of the American piano.





THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE,  
TORONTO, December 1, 1908.

**M**ONTREAL possesses a special charm for every Canadian musician, and this indescribable fascination is due to a natural cause: Montreal is the Canadian metropolis.

There lies on the table a letter telling about the music in one of the most beautiful churches not only in Montreal, or, indeed, in Canada, but on this continent. And this is Notre Dame Church, in the Canadian metropolis.

The letter says: "The last feast day in Notre Dame Church was last Sunday, November 20, when we gave Gounod's St. Cecilia mass, and at the offertory, 'Adoramus te,' one of the finest works of Rheinberger." This entire letter is very interesting, and it will find a place in these columns next week.

The writer who dwells in Leipzig must long to write about Berlin. The critic who lives in Boston finds new inspirations in New York. The writer whose home is in Liverpool must delight in London's atmosphere. And the writer who confines himself to one Canadian city does not experience the highest and best satisfaction. That it must be one of the highest ambitions of every recorder of musical events in Canada to visit the Montreal churches, to listen to the artists in that city, to attend its many orchestral concerts, to gain new inspiration and increased patriotism, is certain.

#### OTTAWA.

In the Russel Theatre, Ottawa, on the evening of November 30, the annual concert of the St. Andrew's Society took place. The chief attraction was W. F. Frame, of Glasgow, who is termed a "comedian and entertainer." He was assisted by Miss F. Hayward, Miss A. H. Gray, John McKenzie and Walter Haigh.

In the leading Canadian cities St. Andrew's Day is usually celebrated. Last evening in Toronto the St. Andrew's Society gave, not a concert, but a ball in the Pavilion.

#### HALIFAX.

Judging from reports received at this department concerning music in Halifax, the conservatory, musicians and musical organizations there are meeting with great encouragement and success. Among the leading musicians in this Nova Scotian city are C. H. Parker, Jr. (musical director of the Halifax Conservatory), Mr. Porter, Mrs. Wallace, Miss Page, Mr. Logan, Miss Tilsley, Max Weil, Mr. Siebels, Mr. Wikel, Miss Lewis, Mr. Athoe, Mrs. Homer-Curry and many others, too numerous to mention in this dispatch.

In Halifax there is an Orpheus Club, and there is also a symphony orchestra. Max Weil's artistic quartet has already been described in these columns. The Orpheus Club will give "The Messiah" at Christmas time, when C. H. Porter will conduct, and at a later concert "In a Persian Garden" will be sung.

An interesting recital took place at the Halifax Conservatory of Music on November 25, when the following pupils appeared: Lillian Spencer, H. Jakeman, Gwennie Mitchell, Elsie Butler, Allan Laing, Agnes Dennis, Vera Keith, Mrs. T. Ellis, Edith Archibald, Eva Sircom, Lily Farquhar, John Terman and Louise Tupper.

Many are the accomplished performers, teachers and

composers in Halifax. Further accounts of their work will appear in future issues of this paper.

#### HAMILTON.

The Dilettante Opera Company, composed of Hamiltonians, gave a most creditable performance of "The Mandarin" on the evening of November 25.

Concerning this event a Hamilton musical critic has written as follows:

Amateur operatic companies come and go in this music-loving city. Most of them have been a credit to it and helped to make more solid Hamilton's good name in the entertainment world. The latest to cater to the public in this particular line is La Dilettante Opera Company, and its first effort was presented before a large and appreciative audience at the Grand last evening. The offering was somewhat out of the usual run, being Smith and De Koven's "The Mandarin," an opera that so far has not been attempted by other than professionals, at any rate, not in Canada. Such an opera is not to be obtained in anything like complete form—as are the Gilbert and Sullivan series, for instance—and the new company's determination to present it and its undoubted success redound greatly to its credit. \* \* \* Of the work of the principals and chorus much praise can be given. Occasionally there was a disposition on the part of the chorus to stray from the conductor's beat, but generally the singing was brisk and tuneful and the attack excellent. This was the more commendable, as some of the movements were quite elaborate.

The cast of the principals contained so many who have had previous experience in opera that capable work was naturally looked for. Mrs. Dumbrell had a heavy part, histrionically and musically, and she carried it through cleverly. Mrs. Palmer was a charming Ting-Ling, and sang and acted with all her old skill. Charles Spalding, as the Emperor, showed himself a capable exponent of the burlesque monarch, and sang splendidly. Ernest T. Martin gained several encores for his songs, and did well in a small part. Miss Racie Boehmer, for a first appearance, was remarkably successful, and sang her music, which calls for a high soprano, most effectively. She received several encores.

W. E. Ramsay, in addition to his multifarious and well-carried out duties as stage manager, supplied most of the comedy work, and did wonders with a part that is not altogether productive of merriment. J. F. Kerr was quite clever as the Mandarin, and helped in the fun making. The smaller parts were all well taken.

The greatest hit of the evening was the sextet, "Fairy Tales," in the last act. Local hits were introduced, and the singers were recalled about a dozen times. The umbrella dance, in the same act, was also redemanded; it was danced cleverly by eight young girls.

It was W. F. Robinson's first venture as an operatic conductor, and he is entitled to praise for his exceedingly capable work. The effect of his drilling was apparent: he kept the music thoroughly in hand, and proved himself worthy of the trust reposed in him by the management. He had a competent orchestra, which gave the singers excellent support.

The scenery was new and appropriate; the electrical effects fine, and the costumes unusually good. The production, as a whole, was ahead of most of the amateur representations of recent years, and credit is due to the following, in addition to those already mentioned: Alexander Patterson, manager; Miss Lela Kenny, pianist; I. W. Thomas, leader of orchestra; John Hackett, master of the dance, and Charles Scott, electrician.

The Dilettante Opera Company, numbering seventy-five persons, went to Brantford and there gave two performances on Thanksgiving Day. The undertaking has been thus described by another Hamiltonian:

The trip, a venturesome one for an amateur company, was a complete success, despite the drawback occasioned by the strike of the orchestra at the Brantford Opera House. All the special scenery was used, and after the evening performance a good many Brantfordians declared the performance was fully up to the professional standard. The attendance was large at both performances.

The matinee performance was a little uneven in spots,

but the evening presentation went without a hitch, encore after encore being demanded. The dancers were recalled three times. While the stage manager had his troubles, with the limited capacity of the stage, they were nothing in comparison to Musical Director Robinson's woes. The Brantford manager was under contract to supply six players, but they did not materialize, and Mr. Robinson had to make the best of it with a small orchestra, with the Lomas brothers each taking turns at two instruments.

The following is a description of an artistic concert recently given in Central Presbyterian Church, Hamilton:

Master Freddie Ulley, the Montreal boy soprano, sang his way into the hearts of the people at the outset, in "Angels Ever Bright and Fair." The boy has a very clear soprano voice, of considerable range and sweetness, and it has been trained to good effect. At first he impresses one as being only a lad with a profusion of cuffs and collar and a feminine voice, but this impression is soon lost in appreciation of his singing, which is wonderfully sweet. His encore, "When I'm Big I'll Be a Soldier," was probably one of the most enjoyed selections.

George Allan, the bass soloist of Central Presbyterian Church, was in good voice, and his numbers were greatly appreciated. By request, one of them was "The Old Cathedral" (Pinsutti), with echo refrain by Master Ulley, who was in another room at the time. In place of one of the organ numbers at the end of the program E. G. Payne sang "Star of Bethlehem" with good effect.

Frederick H. Stevens, Birmingham, England, an organist of note, played the accompaniments for the singers and likewise contributed a number of program selections. He sounded the depths and heights of the big pipe organ in masterful style, he made it speak low in subdued prayer and roar in terrific storm, and he caused it to swell with emotion and to trip lightly as though in lilting song. In short, he handled the organ like the artist that he is, with power, and his playing gave great pleasure.

The Women's Morning Musical Club has been discontinued during the present season, owing to the numerous and pressing engagements of many of its members and officers.

Miss Cummings, the well-known Hamilton pianist, teaches in Toronto during five days of each week.

Mrs. Mackelcan, the accomplished singer, has many engagements for the present season, and will be heard in Guelph, St. Catharines, Kingston, Napanee and Montreal.

Mrs. Palmer and Mr. Martin are, like Mrs. Mackelcan, making numerous important concert engagements.

Mrs. G. S. Papps, one of the most talented musicians in Hamilton, has charge of the music in connection with "Canada Past and Present," which will be presented this week in the Drill Hall. Mrs. Papps is kept very busy with vocal and instrumental work and with choir duties. The music hall in Hamilton bears the attractive name of Valhalla, the abode of the ancient Norse gods.

#### GALT.

The following description of musical matters in Galt comes this week from a well-known resident of that place:

"Galt, Ont., has of late years become known as one of the most progressive towns, musically speaking, in Canada. There are few places of the same size that can boast of such exceptionally good talent and such well and widely known professional people. At the present time there are four artists here whose names have a more than Provincial reputation. These are Miss Minnie Topoing (pianist), Miss Amelia B. Warnock (soprano), Miss Tessa McCallum (elocutionist) and Charles Spalding (baritone), all of whom are fast making for themselves a fair fame, which is the just pride of their townspeople.

"These four were heard together in an excellent concert, which took place under the auspices of the Collegiate Institute on the evening of November 18, when the people of Galt accorded their native talent a right royal reception.

"On the 14th and 15th two productions of 'Pinafore' were given by the Galt Amateur Opera Company, which has, during previous seasons, performed the 'Mikado' and 'Iolanthe' under the able direction of Thomas Steele, of Hamilton. 'Pinafore' was conducted by Mr. and Mrs. Beau Brummel, American actors who were in Galt for a time. This opera was given under the auspices of the Symphony Club, and much interest was attached to the whole performance.

"Recently a most interesting art loan exhibition was held for the benefit of the hospital. The cause was so commendable and the exhibition so excellent that nightly crowds of people were turned away from the over-filled town hall.

"Previous to this a very good ballad concert was given by Mrs. D. Hughes Charles, Miss Higgins, of Woodstock; Mr. Spalding, Mr. Martin, of Hamilton, and Mr. Hyde, of Galt. Many other concerts, including one which will be arranged by the Cantata Club, are promised, and it is probable that another opera will be heard before long. The opening of the new opera house is a coming event, which heralds, it is to be hoped, a long list of good attractions."

#### WINNIPEG.

NOVEMBER 25, 1908.

We have not been satiated with concerts this season. In fact the musical events so far have been few and far between. The future promises better things, and next month will bring with it more than one musical treat. The name

# THE MUSICAL COURIER.

Helmont is on everyone's lips this week, for in a few days the wonderful little genius will be exciting the same enthusiasm in Winnipeg as he has elsewhere. The two artists, Lillian Apel and Grace Preston, who are accompanying Helmont on his tour to the Pacific Coast, will also be warmly welcomed.

The Winnipeg Operatic Society is busy studying "Polly." In the absence of Mr. Lambert the rehearsals are being conducted by Mr. Hamber and Dr. Smith. If "Polly" meets with the same success as did "Chon," the members of the society may well be proud of themselves, and Winnipeg will be able to boast of two amateur operatic productions that have risen far above mediocrity. Mr. Lambert, the composer of "Chon," is at present in New York making arrangements to have the new opera produced in that city.

This work should certainly make a name for Mr. Lambert and his clever librettist, Mr. Parker. The plot is original and the music bright, taking and cleverly written. I was particularly impressed with the opening chorus, which is a really fine piece of writing. A theme is introduced by the tenors; the sopranos and altos follow with a melody totally different in construction, and after this comes a bass solo. This is quite ordinary, but the chorus ends with the basses singing the solo in unison, while the tenors, sopranos and altos sing their different themes against this third subject. It is a clever piece of contrapuntal writing and exceedingly pretty.

In the first act are an amusing patter song, a pretty "Good Night" chorus with string accompaniment, and the usual tenor love song, which in this opera is quite up to the standard, though reminding one a little of "Oh, Promise Me." A characteristic melody to the words "Queen of the Nile" is treated in different ways. It first appears as an unaccompanied chorus in four parts for female voices, and is afterward used for the finale of the opera. The strongest piece of orchestral writing is undoubtedly found in the opening number of the second act, while one of the best bits of part writing is a sextet beginning in 9-8 time and changing cleverly to 4-4.

In the second act Mr. Lambert has written a good drinking song and a very graceful gavotte, which is immediately followed by a mournful chant. The contrast is decidedly novel. The chant is well harmonized, but would be more interesting and less commonplace if the harmonies were not so diatonic. There are several other numbers in the opera that are bright and clever. In fact, "Chon" is deserving of every success, and we hope that a brilliant future is in store for Mr. Lambert and Mr. Parker, who have worked indefatigably at this, their first venture.

Winnipeg is by no means lacking in musical talent. Besides those who follow music as a profession are several who have done much for the cause of the divine art, solely for the love of it. Foremost of these is James Tees, who for many years has been the mainspring of our musical life. One of the evidences of his musical

ability is the choir of Grace Church, which will compare favorably with any similar body of singers in Canada. Another gentleman, whose name is a household word in our city, is L. H. J. Minchin, the popular teacher of music in our public schools. He is also well known as the organist and choirmaster of All Saints' Church, where he has a fine male choir. Mr. Barrowclough is the leader of the Winnipeg Orchestra and choirmaster of St. Andrew's Church. It is owing to his instrumentality that we have had the pleasure of hearing several well-known artists. Of singers we have a goodly array. Among them should be mentioned David Ross, Crosby Hopps (who is shortly to leave us), Mr. Handscomb, Mrs. Parker, Miss Wilson, Miss Patton, Miss Lane and Miss Campbell.

Of pianists Mrs. L. A. Hamilton, Mrs. Stanley Adams and Miss Tersemeden are all well known as brilliant performers. Space will not permit me to mention at length other musicians further than to name such violinists as Miss Denholm, Mr. Lambert and Mr. Warch, the excellent cornet player Mr. Kennedy, and the talented organists Mr. Boles, Mr. Fletcher, Miss Mayhew and Miss Chambers.

ELEANOR DALLAS PETER.

"In a Persian Garden" has at last been heard in Canada. On the evening of November 28, in the Pavilion, Toronto, this fascinating, beautiful and original work was sung by the following artists: Miss Dora McMurtry, soprano; Mrs. Julie Wyman, of New York, contralto; Alex. M. Gorrie, tenor, and H. M. Blight, baritone. Mrs. H. M. Blight was the accompanist and Miss Nora Hillary was the musical director of the concert, the object of which was twofold—to promote the cause of music in this city and to materially benefit the Hospital for Sick Children. In the second part of the program, which followed the completion of the "Persian Garden," Miss Hart, pianist, and Miss Archer, violinist, appeared. The concert was given under the excellent and competent management of the firm of Mason & Risch, to whom much of the success of the undertaking was due.

Miss McMurtry, Mr. Blight and Mr. Gorrie sang exceedingly well, surpassing the highest anticipations of their best friends. The chief interest of the event was centered in that rare artist and magnificent singer, Mrs. Julie Wyman, whose singing on this occasion was as artistic and inspiring as ever. The music of the "Persian Garden" is now so well known that it would be superfluous to describe it. Upon this Toronto audience it made a most agreeable and lasting impression. If this quartet were to appear in all the leading Canadian cities it would be an excellent thing.

That the performance will shortly be repeated in Toronto is almost certain. Those who may hereafter hear it will find in Mrs. Wyman a great artist, and in the other members of the quartet three experienced and artistic Canadian singers. Miss McMurtry's high soprano voice is well suited to the difficult music. She is a young singer

with a very bright future before her. Mr. Gorrie and Mr. Blight have voices worth hearing, and they know how to use them artistically and with good effect, while Mrs. Blight is an accompanist who gives complete satisfaction on every occasion. That during the present season she has not been heard very frequently on the concert platform is a matter of regret, for it is plain the public miss her and cannot do without her.

The second part of the program was as follows:

Suite for violin and piano.....Schutt  
Allegro risoluto.  
Canzonetta con variazioni.  
Rondo à la Russe.  
Miss Kate Archer and Miss Ada E. S. Hart.  
Sur la Plage.....Chaminade  
Chanson du Reveil.....Delmet  
Miss Julie Wyman.  
Theme and Variations.....Paderewski  
Miss Ada E. S. Hart.  
Because She Kissed It.....Gaynord  
In My Garden.....Gaynord  
The Wind Went Wooing the Rose.....Gaynord  
Miss Julie Wyman.

Miss Hart is a brilliant concert pianist, a pupil and disciple of Leschetizky. She is a serious and determined musician, who is never satisfied with what she has accomplished, but is always aiming higher. She possesses a very musical temperament and proved on this occasion that she ranks high as a pianist.

Miss Archer, violinist, played gracefully and artistically. She is one of the best violinists now in Canada.

In the second, as well as in the first part of the pro-

Established 1867. Incorporated

## chicago musical college.

College Building,  
202 Michigan Boul.  
Dr. F. J. Ziegfeld, President.

**MUSIC**  
ELOCUTION, ORATORY,  
SCHOOL OF ACTING,  
LANGUAGES.

Dr. F. J. Ziegfeld,  
Dr. Louis J. Hall,  
Hans von Schiller,  
William Castle,  
Bernhard Listemann,  
S. E. Jacobson, Jr.

Hart Consky, Director School of Acting  
Laura J. Tisdale, Director Dept. of  
Elocution.

Pupils registered during time catalogue mailed free



## CHICAGO ADVERTISEMENTS.

**Mrs. GEORGE BENEDICT CARPENTER, Artists**

FINE ARTS BUILDING, CHICAGO.

**THE STUDIO TRIO**

Management . . Mrs. Geo. B. Carpenter, Fine Arts Building, Chicago.

**CLARA MURRAY,**

HARP SOLOIST AND INSTRUCTOR.

MANAGEMENT

Mrs. G. B. Carpenter, Fine Arts Building, Chicago.

**W. W. LEFFINGWELL,**

Violin Soloist and Instructor.

For terms, dates, &c., address

Suite 47, Kimball Hall, Chicago, Ill.

EIGHTEENTH YEAR.

1898-1899.

MRS. REGINA WATSON'S

SCHOOL

FOR THE

HIGHER ART OF PIANO PLAYING.

207 Indiana Street.

CHICAGO, ILL.

**WILLIAM L. TOMLINS,**

Public Lectures.

Training Courses for Teachers.

Children's Vocal Classes.

Address: Central Music Hall, Chicago; 3 West 18th St., New York.

A. J. GOODRICH,

THEORIST,

Lock Box 978, Chicago.

Author of "Goodrich's Analytical Harmony."

"Complete Musical Analysis,"

"Music as a Language," &c., &c.

Personal or correspondence lessons in Harmony,

Composition, Orchestration, Analysis and Theory

of Interpretation.

**LUCILLE**

**STEVENSON**

**SOPRANO,**

243 Wabash Ave., Chicago.

**MAURICE ARONSON,**

Pianist—Teacher—Lectures.

Chicago Conservatory Auditorium, Chicago.

**GLEN P. HALL, Tenor.**

**ALLEN H. SPENCER, Pianist.**

Kimball Hall, Chicago, Ill.

Manager Mrs. G. B. Carpenter,

Fine Arts Building, Chicago, Ill.

**AUGUST**

**HYLLESTED**

44 Kimball Hall, Chicago, Ill.

**Mme. JOHANNA HESS-BURR,**

Voice Coaching—Repertoire.

FRANK S. HANNAH,

Business Manager.

Suite 1015-1016 Steinway Hall, Chicago.

**WALTER SPRY,**

Director of Conservatory of Music,

QUINCY, ILL.

Piano and Organ Recitals. . .

**ESTELLE ROSE, ...Contralto,**

Oratorio, Concert, Recital.

Steinway Hall,

Chicago, Ill.

**JEANNETTE DURNO,**

Concert Pianist. Teacher.

Three years with Leschetizky.

Management

Kimball Hall, Chicago.

**FREDERIC LILLEBRIDGE,**

PIANIST;

Mrs. Charlotte Lachs-Lillebridge,

SOPRANO.

Available for Concerts, Recitals, &c.

For terms and dates address

**THE MUSICAL COURIER,**

224 Wabash Avenue,

CHICAGO, ILL.

**HOLMES COWPER, TENOR,**

220 Wabash Avenue,

CHICAGO, ILL.

**MR. AND MRS. BICKNELL YOUNG,**

Lecture recitals on Opera, its Origin and Devel-

opment; illustrated by vocal examples from the

earliest epoch. 67 Kimball Hall Chicago, Ill.

**THE REDPATH GRAND CONCERT CO.**

THE BERNHARD LISTEMANN STRING QUARTET.

GEORGE RIDDLE IN READINGS.

HELEN BUCKLEY, Soprano. MARY LOUISE CLARY, Contralto. WM. H. RIEGER Tenor.

ARTHUR BERESFORD, Bass. ADOLPH ROSENBECKER, Violinist.

HUGO FREY,

The Redpath Lyceum Bureau, Boston, Chicago.

Accompanist.



# THE MUSICAL COURIER.

gram, the chief interest was centred in Mrs. Julie Wyman. In addition to the numbers printed above, she sang three compositions by Nevin, "My Rosary," "There, Little Girl, Don't Cry," and "A Nocturne." No attempt can be made at this time to adequately describe them all. Suffice it to say that in "My Rosary" Mrs. Wyman rose to the sublimest heights of song, passing the boundaries of musical criticism and reaching that region which lies far beyond.

It is to be hoped that Miss Hillary and Messrs. Mason & Risch will in the future be instrumental in arranging many other concerts such as this, which was under the distinguished patronage of the following persons:

Sir Oliver Mowatt and Miss Mowatt, Lady Howland, Mrs. William Baldwin, Mrs. Falconbridge, Mrs. F. H. Torrington, Miss Grier, Mrs. H. S. Strathy, Mrs. Palmer, Mrs. Graham, Mrs. J. I. Davidson, Mrs. William Boulton, Mrs. Neville, Mrs. A. McLean Howard, Mrs. J. K. Macdonald, Mrs. Coulthard, Mrs. Edward Fisher, Miss Veals, Mrs. Hart, Mrs. C. R. W. Biggar, Mrs. Rigby and Mrs. George Dickson.

In completing its arrangements for conducting examinations at various local centres in Ontario, the Toronto Conservatory of Music is at present appointing its honorary local representatives for the cities and towns where it has been determined these shall be held. The following persons have so far been appointed: Mrs. Lyons Biggar, for Belleville; Mrs. Gemmell-Allen, for Perth; President Mills, of the Ontario Agricultural College, for Guelph; W. F. Findlay, chartered accountant, for Hamilton; J. Henderson, principal Collegiate Institute, for St. Catharines; Rev. D. R. Drummond, for St. Thomas; Dr. Purslow, secretary High School, for Port Hope, and Dr. W. H. Clarke for Lindsay. Further announcements will appear as the appointments are made.

A vocal recital by pupils of Mrs. J. W. Bradley, with assistance from the piano and organ departments and elocution school, will be given to-night, and a piano recital by pupils of Miss Maud Gordon, A.T.C.M., with vocal and elocutionary assistance, on the evening of December 6. Both concerts are to be given in the Conservatory Music Hall.

Miss Margaret Huston, the gifted young Canadian singer, called lately at this department. It has been whispered that, should a permanent opera company be established in Toronto, Miss Huston will be invited to take the leading soprano roles. As her talent for acting is surpassed only by her gift for music, the prima donna in this proposed opera company would certainly score a success.

A series of organ recitals will be given by pupils of Mr. Vogt in the Jarvis Street Baptist Church. The first organ soloist will be Miss Florence Brown and the second Miss Jessie C. Perry.

At the Toronto College of Music on Saturday afternoon last the following excellent program was given by advanced pupils of Mr. Torrington and Mr. Welsman:

Polonaise, C sharp minor..... Chopin  
Miss Frances Bower.

Fleeting Days ..... Bailey  
Miss Nina Knight.  
Impromptu ..... Schubert  
Miss Effie Houghton.  
Aufschwung .....  
John Ambler.  
Ah s'estinto (Donna Carita).....Mercadante  
Miss Fredrica Paul.  
Valse de Concert.....Wieniaski  
Miss Eugenie Maxwell.  
Nocturne, A major.....Field  
Miss Daisy Deyell.  
Berceuse, D flat.....Chopin  
J. Brent.  
Waltz ..... Chopin  
Miss Welsman.  
Nocturne, No. 2..... Chopin  
Impromptu, op. 35.....Chopin  
Miss Alice Mansfield.  
The Daughters of Zion.....McLeod Norman  
Bell Smith.

Of the excellent dramatic readings being given by Dr. Carlyle, director of the elocution department at this college, full accounts will appear in the next issue of this paper.

At the Metropolitan College of Music an interesting concert was given on November 29 by pupils of the following talented teachers: Mrs. Roberts, Miss Belle H. Noonan, Miss Harriet S. Taylor, Miss Amy Robsart Jaffray, Miss Celia M. Tufford and Peter C. Kennedy.

Owing to the number of communications received this week many performances, including the closing concert of the Massey Hall series, grand operas heard by Torontonians at the Grand Opera House during the last few days and other important events, cannot now be described at length.

J. D. A. Tripp, the brilliant Canadian pianist, who has just returned from Europe, is making many engagements to appear on the concert platform. As has already been stated in these columns, Mr. Tripp is an artist who deserves to be heard (and doubtless will shortly) in the best concert halls on the continent.

A Canadian singer of note who called here lately is Mrs. Charles Crowley, known to the musical world as Mary Haydon Crowley. This singer has a really wonderful voice—a high soprano, which, though capable of executing the most exacting colatura passages, possesses sympathetic tones and qualities. Under Elliott Haslem and other eminent vocal instructors this voice has been carefully developed. But the truth of the matter is that Mrs. Crowley sings too well for the general public, who, not being professional musicians, fail to appreciate her vocal achievements. Were she to devote herself to sentimental ballads instead of to songs such as compose Antoinette Trebelli's repertory, she would gain more popular favor, but would fail to be as fine an artist as she is to-day. Though at present a concert singer, Mrs. Crowley's forte is unquestionably operatic music.

This singer should try an experiment. She should go to Europe and assume a fantastic name. Then—unknown to the Canadian public—she should return. In an opera such as "Lucia di Lammermoor" she should appear before the footlights at the Grand Opera House, Toronto. The

general public would flock to hear the "great Italian soprano." They would listen to her trills and cadenzas in breathless amazement. They would not understand them any better than they do now. But the footlights and the environments and the Italian name would have their miraculous effect. "She is greater than Melba!" some people would exclaim.

MAY HAMILTON.

## From Paris.

PARIS, November 25, 1888.

SARASATE is dearly loved in Paris, indeed the fervor seems to accent itself with years. His reception here this season has been little short of a continued ovation. He loses nothing with the French by his manner. Nothing is more pleasing to the Parisians than the air of "grand prince without presumption," and the charming violinist is indeed "to the manner born." He has an imperial style modified by the gentleness of the true gentleman, and a rigorous politeness of speech and action that give him the authority of royalty with all well bred people.

Sarasate in private life loses none of this charm. He may be exclusive, he is never rude. He may be notional, he could not express it. If in humor and not worried or fatigued, he is one of the most delightful of men. Luxurious and refined in taste, sensitive in nerve, and played upon by an intensely active life, little wonder if the petted artist is not always equal in mood. He suggests a cynicism of people and things. He avoids the bombastic, effusive and commercial in life; but to his friends, the privileged, the artist, the member of the race royal of humanity, he is ever and never failingly—Sarasate the Prince.

Away from concert hall perspective, Sarasate seems shorter in stature than he is generally felt to be, but he is finely proportioned, and loses none of his height by slovenly carriage. He looks remarkably young, with a brilliance of the eye, a firmness of facial muscle, a freshness of complexion and a general youthful bearing that is accented by perfect dressing and grooming on all occasions. He has a horror of jewelry and flashiness, and he surprises by the absence of mannerism, posing or affectation such as many men of the world adopt, especially unmarried men.

He poses rather for "age" and solidity now, pointing to his portrait as his "son." But there is nothing in this; he retains youth in looks as in spirit and power.

In conversation he is spirited, picturesque, entertaining, his mind furnished with culture and with experience in the most privileged circles of all nations of the globe; his voice is warm and varicolored and he has a certain peculiar shortness of phrase and unassertiveness of expression that in one of commoner mold would be timidity. He seems always to expect to be understood by mere suggestion, after the manner of people who think rapidly and live alone.

A man who is constantly imposed upon by a wife, heavy or stupid, or frivolous and charming, never has this habit. Such a man demands and insists, repeats, dilutes and dangles thought before the mind, to make sure that it gets in. This prince of the violin has never been married, and, most remarkable of miracles, claims to have

## CHICAGO ADVERTISEMENTS.

### THE SPIERING QUARTET,

635 Fine Arts Building,  
Michigan Boulevard, CHICAGO.

J. H. KOWALSKI,

CELEBRATED VOCAL STUDIO,

Suite 54 and 55, Kimball Hall,

CHICAGO, ILL.

FRANK T. BAIRD,

THE ART OF SINGING.

34 Monroe St.,

Chicago, Ill.

HARRISON  
M.

Studio 6,

241 ..

Wabash Ave.,

CHICAGO.

WILD

CONCERT

ORGANIST.

Piano and

Organ

Instruction.

THOMAS TAYLOR DRILL,

Basso—Oratorio, Concerts, Song Recitals.

Vocal Instructor.

Studio: No. 51 Kimball Hall, Chicago, Ill.

ANNA GROFF BRYANT, Contralto.

CHAUNCEY EARLE BRYANT, Tenor.

Studio 403 HANDEL HALL,

CHICAGO, ILL.

Where Mrs. BRYANT receives pupils.

Frederick W. Carberry,

TENOR,

Steinway Hall,

Chicago, Ill.

HERMAN L. WALKER,

Pupil of Shakespeare and Strigilia.

Tenor—Concert, Oratorio, Song Recitals.

Auditorium Building, Chicago, Ill.

GOTTSCALK LYRIC SCHOOL,

Incorporated.

Musical and Dramatic Art.

GASTON GOTTSCALK, Director.

Kimball Hall, Chicago.

WILHELM MIDDELSCHULTE,

Organist,

Care of Chicago Orchestra, Auditorium.

SIDNEY P. BIDEN,

Baritone Soloist,

Oratorio, Concert, Recital.

Kimball Hall, Chicago.

KATHARINE SPEAR CORNELL,

CONTRALTO.

Hyde Park Hotel.

Chicago, Ill.

AMERICAN CONSERVATORY,

JOHN J. HATTSTAEDT, Director.

ALL BRANCHES OF MUSIC.

Catalogue mailed free.

JOHN J. HATTSTAEDT, ALLEN H. SPENCER,

GENTRUDE M. RHOUGH, Piano; KARI ETON HACK-

ETT, NOYES B. MIER, RAGNA LINNÉ, WIL. ELM

MIDDELSCHULTE, Organ; JOSEPH VILIM, Violin;

243 Wabash Avenue, care of American Conservatory.

Kimball Building, 243 Wabash Avenue, Chicago.

DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.

ADOLPH WEIDIG, Composition, and thirty other

superior instructors.

(GERTRUDE MURDOUGH, Piano.

VILIM TRIO: JOSEPH VILIM, Violin.

JOHN KALAS, 'Cello.

JAN VAN OORDT,

VIOLINIST.

CONCERTS

RECEITS

PUPILS.

Fine Arts Building, CHICAGO.

SHERWOOD PIANO SCHOOL.

WILLIAM H. SHERWOOD, Director, Steinway Hall, Chicago.

Special inducements are offered to beginners, who may be assured when commencing their studies here that they will never have to retrace their steps, but that their progress will be steady and certain. Mr. Sherwood's methods of technique, such as phrasing, interpretation, etc., which have produced wonderful results, are exclusively used. Send for prospectus.

WALTON PERKINS, Secretary and Manager.

## THE MUSICAL COURIER.

passed unscathed through the darts of the Mischievous One. This, while possible to believe from the manner in which it is stated, is quite impossible to imagine. Sarasate's temperament is not of Siberia, nor is he son of the glaciers. The Basque generally is a golden mark for Cupidom.

Sarasate's home in Paris in the Gounod Square of the elegant avenue Malesherbes, the quarter of Meissonier, Bernhardt, Massenet, Dumas and Gounod, is like himself. It speaks luxury, refinement, art, taste and—the absence of woman; that indescribable something, not wholly in the furnishing, that stamps the bachelor home. Pale yellows, olives, golds, with a marked absence of red, show in the outer rooms, a mingling of dark blues in the heavy velvet draperies of the charming "coins intimes."

Perhaps no artist of the world ever collected a greater number of wonderful "souvenirs" than Sarasate. Especially petted by royalty and by people of wealth and unique original taste, his collection is extensive and remarkable. Although the artist has bestowed upon the lucky town, his birthplace, a museum of these rarities, the Paris headquarters contain sufficient of them to keep the artist mind interested and studious for a long time.

His weakness or passion, as you will, is for canes! The case devoted to them is a brilliant affair, many remaining inclosed in their satin lined cases as might a ladies' watch or a violin bow. Among the latter is one the head of which superb moonstone surrounded by diamonds, a present from the Queen of Spain. Also a sinister looking reed that looks like liquid mahogany held to the light, and which is a deadly poison made from the skins of reptiles. This also has diamonds in the head.

The Russian collection is very beautiful, the lovely Moscovite enamel, the strange agates and colored stones, cameos in all tints, woods wonderfully carved, and that peculiar union of nature and art which makes genuine luxurious taste that is artistic, such an inspiring thing to the mind.

The most inspiring of the objects of art in the place, however, is the bust, in marble, of a most beautiful and wonderful woman head. It is useless to attempt to describe this face. It is a Mona Lisa. It attracts, holds, haunts. A painting in the dark, old oils of the same wonderful head hangs on the opposite wall.

"The woman who adopted and brought me up," says Sarasate simply. But his face speaks volumes as he says it, while looking at her; and somehow one feels that she was more than a woman who adopted and brought him up.

A portrait of the Queen of Spain, affectionately dedicated, is there also, a charming portrait in private life and costume, her little boy, the King, in her lap. One does not need to look in the proud, sad face of the woman to feel an intense sympathy for this tender queen mother. Queen Marguerite, likewise inscribed, is there in royal robes. Several fine paintings of the virtuoso, taken by eminent artists of various schools and countries, hang about, but not obtrusively.

A rare portrait of Paganini, tall, gaunt, in ragged hair, short trousers and sharp coat tails, his instrument in position and his eyes looking into the soul of it, is well in evidence; also a few of the great ones of the earth in other lines, and on a mantel Saint-Saëns, Diemer and our Mr. Toledo, who is a compatriot of the artist.

Among other souvenirs is a large case filled with crowns, wreaths, medals and other testimonials of admiration, many of them from America. There is a superb album given by the artists in Rome, and another containing the signatures of those in his native city, Pamplona, in recognition of treasures bestowed upon the museum. The albums are works of art in themselves. In the apartment is a fine music room—or rather music storeroom—and also a lovely kitchen, for the distinguished artist is a connoisseur of good things as of sweet sounds, and has a dainty hand for the making of rare dishes as for producing delicate harmonies.

\* \* \*

"Médée" is a success in a certain sense, but not in the grand sense of a great enthusiasm. It does not move the audiences; it only brings them to the theatre. Emotion production remains on the stage without communication across the lights. People look on without being taken into the great historic drama. The audience is never lost, for Sara

Bernhardt never leaves the centre of vision, and Sara Bernhardt does not drop her audiences; but the representation frequently borders on the risible in spite of the great tragedienne.

The reasons are many. In the first place the piece commences with the climax, and holding it steadily before the eyes (and ears) distributes it without cease or change through three acts. The cry of "Bloody murder!" opening the scene never ceases promising its gory feast till the deed, accomplished already a hundred times in the imagination of the hearers, falls effectless before them with the closing curtain.

Then again, while the tragic history, old as the earth and young as to-day, of a woman, in whom the lover nature exceeded that of the mother is full of varicolored resource, the denouement alone has ever been made the motor pivot of its interpretation by the pens of the ages up to—to-day. It has therefore become a hackneyed subject before those most ignorant of letters, most superficial in sentiment. The legend has been worn out without being used, and parodied without being penetrated. The latest reproduction trails through the beaten path bordered in blood stain and violence.

Further, the age has gone by for gory and ferocious deeds. War, murder and bloodshed have become repugnant to the refined civilization and tense nerve of the twentieth century. Especially so when accompanied by screaming frankness and incessant declaration of its purpose. This is an age of hypocrisy, underhand deceit, indirection and silence in its crime. Vengeance is cloaked and electrical, not proclaimed and dressed in daggers and blood stains as of yore. Even with the inimitable rendering of a Bernhardt the tale becomes monotonous, and when taken up and distributed about by groups of declamatory maidens in endless and reiterating recitative is at times almost funny.

Then, too, the piece is unshaded. It is one flat plane of murderous and violent intent. There are no chiseling of character, no portrayals. This landscape is punctuated by spots of that despoiling, undressing of emotions, of which the French in general and the Mendes in particular are full, and which the would-be imitators of his cult in other countries love to have termed "scarlet thinking" by their friends—a dragging to the light of personal sensations and emotions, which, when placarded in public, not only lose all their essential power, but betray absence of their possession by those most desirous of seeming to possess them. This is one of the incontrovertible facts of human conditions. The evidence is never failing. The really rich do not have to proclaim their credit. Then again, the work is a curious mixture of ancient and modern, of mystic and realistic, of legend and novel, of Greek and Parisian, of classic and Latin—student expression—a façade of the Boulevard upon a ruin of Athens, a papier maché model of a Roman edifice. It is not cubic in impression.

This effect is somewhat accentuated by the costuming, in which the union of the real and the mythical is visible, as in the case of the earth and the picture in one of our big panoramas.

The whole is dominated, vivified, unified and harmonized by the incomparable genius of Sara Bernhardt. At times all sight of the subject, its bearings and its relations is lost in a sort of wondering curiosity, admiration, delight and satisfaction, or of hypnotized concentration, before the dramatic resources of this marvelous woman, who is a whole theatre in herself.

Whatever part may be taken by her, if only the top of her head, the point of her sandal be seen—if only her voice be heard, whether she stands a motionless figure beside a rock, or writhes like a wounded tiger before the footlights, she and no other is the central object of attention, the unique subject of thought and sensation.

She could stand in a barn and express it all. Her body is sufficient scenery. If she speaks of a serpent her arm glides in curves and lifts its head in her hand; when she speaks of royalty, it becomes a sceptre; is she tender, it is the neck of a dove; when vengeance overtakes her, she becomes a living dagger; if despair is her portion, she stands a broken pillar.

Her expression is all anticipative, which is why she carries her audience with her as does a whirlwind. She sees

her role in life, not in ideal; therefore she kindles illusion. She is convinced; therefore she breeds conviction. To watch her is a whole school of acting to imitate her impossible; to think of her is to forget her in the role she portrays; to die will be for her to be immortal.

To say that she makes the "Médée" of the Renaissance is understood. She suggests all that is left unsaid and illuminates the lines with the light of her wonderful imagination. She throws the shading into place and brings light and shade upon the landscape. She throws up the missing love-lights by the magic of her face and form and voice. She softens the coarse passages by the refining influences of her artistic nature. She creates a perspective of infinite resource into the representation of the so-thought blood-thirsty Medea. One sees much in the character not dreamed of in the poem.

And the powers of this strange being do not end in the stage life. She remains young, vital, even beautiful, at an age when most women are curved and broken and lost to life. She holds a position of dignity, maternity, grand damehood and fashion in the world, after a life passed in defiance of convention and restriction, and a following of her own sweet will in all things. Despite the habit of artifice of a long stage life, she remains warm, enthusiastic and ardent in affection to friends and family. Her son is her idol, his family the object of her tender care. Recently, when the little one (one cannot say grandchild) was ill, she often left the stage at midnight to watch beside its cradle till the hour of rehearsal found her at her post next morning to direct in detail the mounting of the pictures which are but frames for her talent.

She controls people, designs toilets and sceneries; gives even keynotes for tones of voice, adjusts lights and shades, invents means; even sews and helps the adjustment of costume and make-up, and directs both speech and gesture. She frequently is at the theatre till 2 and 3 in the morning and returns to rehearsal at 10. And here she is now after a serious, even dangerous, illness, while on the eve of departure to fulfill engagements broken by that illness, contemplating the purchase of one of the most expensive theatres of the city in which to further extend and illumine her field of artistic action. Wonderful woman!

The poem commences with the marriage of Jason to the rival of Medea. As the procession passes into the palace the voice of Medea is heard wailing, "Malheur! Malheur!" high up among moonlit rocks beside the sea. These rocks, with a horrible cave in which bats and reptiles live, form the home of the unhappy creature after her abandonment by Jason and being driven from the palace to make room for the new favorite.

That marriage scene, the scene in which the loyal bridegroom, notwithstanding bride, marriage and law, meets the old favorite in the old haunts and relates the old story of "necessary marriage, unchanged love, continued rendezvous, &c.," and the final scene in which the unfortunate woman stands in the door of her cave, dagger in hand, madness in her eyes and the two dead children at her feet, are the central points in the play.

Among the best features in idea that penetrate to the surface (either by the words of the poem or by the interpretation of Bernhardt) are the terrible injustice done to the woman by coaxing her from her country home and friends for man's unthinking selfishness, to be cast off by him when a new selfishness dictated the change; his finding his course perfectly justifiable, and her love for him being made the basis of all crime, till in its power and beauty it seems to really justify crime. These points are, alas! too well known to be difficult of discovery, they being by no means confined to classic tradition.

The form of the poem is agreeable, and many good things are said. "Médée" will have more or less of a success. It will never be one of the memorable productions of the Renaissance. There is no danger whatever of its becoming an immortal.

The music of the play—next week.

D R. H. H. HAAS will be in Paris from October, 1899, to May, 1901, during the Exhibition. Perfect command of the French, German and English languages, to write and to speak; open to engagements. References: G. Schirmer, 35 Union square; Marc A. Blumenberg, 19 Union square. Address H. H. Haas, Roanoke, Va.

### FEILDING ROSELLE

DRAMATIC CONTRALTO.

Oratorio, Festivals, Concerts, Recitals.

Address care Musical Courier, New York.

**Dr. HENRY G. HANCHETT,**  
**Pianoforte Studio,**  
136 FIFTH AVENUE, NEW YORK.

### Pennsylvania Conservatory of Music,

1616 North 17th Street, Philadelphia, Pa.

MUSIC IN ALL BRANCHES—

Instrumental and Vocal, Technical and Theoretical.

Catalogues mailed upon application.

VIVIAN INGLE, Director.

**H. W. GREENE VOCAL STUDIOS,**  
487 Fifth Avenue,  
NEW YORK.

### LOUIS V. SAAR

"A most excellent teacher of Musical Theory."—T. Rheinberger.

Classes for Harmony, Counterpoint, Orchestration resumed October 1.

Applications to be sent to STEINWAY HALL.

### STELLA HADDEN-ALEXANDER,

PIANIST.

Piano Instruction.

Studio: 7 West 65th Street, New York.

**WOLFSOHN MUSICAL BUREAU**

131 EAST 17th STREET, NEW YORK.





CHICAGO OFFICE MUSICAL COURIER,  
224 Wabash Avenue,  
December 3, 1898.

THE main feature from a musical point of view of the week just gone has been its anticipatory character. We are all waiting for the Thomas orchestra's recommencement, and the promised and long deferred arrival of Rosenthal. He has evidently but to be heard to conquer; so much has been stated as to his powers that even were it possible for him not to equal the anticipations of able judgment his public success would be in no way imperiled. Happily for humanity we each have our heroes, the creation of fond fancy oftentimes, and with no actual existence—valets who know no heroes are, maybe it is fortunate, scarce articles in America.

But to practicalities. Music lovers have been living, for the past week, as has been said, on anticipation, a happy condition enough unless carried to that height that maketh the heart grow sick. A chamber concert, later referred to, and a couple of private concerts have constituted the enlivening events of an otherwise musicless and monotonous week.

From an educational point of view in this city there is nothing quite so refined and of such a high standard in music as the work done by the Spiering Quartet. "It is chamber music of the highest order," a remark audibly expressed many times at the conclusion of the Schumann A major quartet, with which was opened the second concert of the series given by Theodore Spiering and his co-workers this season. This work was followed by the Beethoven Trio for piano, violin and 'cello, in B flat. Unfortunately the pianist was not quite of the calibre one expects to hear with this quartet, and consequently the performance was marred by the piano part. The Dvorák quartet in G major concluded the program. This, however, was not reached until quite a late hour, the preceding work having occupied too much time.

A word as to program making. The Chicago public wants a variety even in chamber music concerts, and a good vocalist should be introduced. The programs must be made attractive. Chamber music to succeed here requires to be classical, but given time enough we may reach that appreciative condition of which the Spiering Quartet is really deserving. In the meantime the organization will do well to construct their programs on a lighter scale. Let us have selected numbers from several quartets, not three tremendous works suitable for, let us say, the Botonians, or the New Yorkers, or the St. Louisans, or in fact the musical public of any other city except Chicago.

The work of the quartet is beautiful, it is interesting, it is refined; the instruments are of the best; the players and their ensemble work possibly unexcelled; then let them give us, please, programs which will appeal to the students and public alike.

"The best concert we ever had," said a member of the Manuscript Society when referring to that given Thursday at the beautiful assembly room of the Fine Arts Building. Among the members of the Manuscript can be found, with one exception, all the prominent composers of the city, and

it is earnestly hoped that before another season shall dawn this one important absentee will be a contributor to the program. He is an important factor and his name for years has been the most widely known in this part of the country.

The following was the program given at the Manuscript Society concert:

Romanze for violoncello and piano.....Adolf Weidig  
Alice L. Doty and Day Williams.  
Song, Tears, Idle Tears.....Mrs. R. C. Clowry  
Katherine King.  
(Violoncello obligato, by Day Williams.)

Songs—  
Aspirations.....Carrie Louise Willard  
Forgetting.....Carrie Louise Willard  
Lillian French.

Piano—  
Idylle.....William H. Sherwood  
Ethelinda.....William H. Sherwood  
Exhilaration.....William H. Sherwood  
Harriet Johnson.

Vocal, Song of the River.....Eleanor Smith  
Walter Root.

Piano—  
The Trifler.....Mrs. Nellie Bangs-Skelton  
Gavotte in E minor.....Mrs. Nellie Bangs-Skelton  
Mrs. Skelton.

Songs—  
The Dance.....Mrs. Regina Watson  
Retrospection.....Mrs. Regina Watson  
Cupid and the Bee.....Mrs. Regina Watson  
Marie Carter.

From Otho Visconti.....Frederic Grant Gleason  
Benediction Nuptiale, Heaven's Richest Blessings.  
Esther D. St. John, Mrs. A. M. Sheffield, Maude  
Tabb, Elaine De Sellem, Marie White, Al-  
fred Shaw, Dr. Wm. C. Williams.

Duet, Tho' Our Life.  
Esther D. St. John and Alfred Shaw.  
Quartet, Not in Vain, My Faithful Heart.  
Esther D. St. John, Elaine De Sellem, Alfred D.  
Shaw, Dr. Wm. C. Williams.

The Mendelssohn Club, under the direction of Harrison  
M. Wild, will give the first concert of the season Decem-  
ber 7. The program will include:

FIRST CONCERT, DECEMBER 7, 1898.  
(Soloists: Gwylm Miles and Max Bendix.)

Hope.....Mohr  
The Collier Lassie.....MacDowell  
On Venice Waters.....Macy  
Chorus of Spirits and Hours.....Buck  
Under the Linden.....Brueschweiler  
Evening Serenade.....Pache  
Three Chafers.....Truhn  
Gipsy Love.....Krug

Mme. Ragna Linné returned to Chicago Thursday, and after singing in London and Christiania has once more settled in the city of her adoption. In anticipation of her arrival and with characteristic kindness, Mr. Hattstaedt, the director of the American Conservatory, with which Madame Linné is connected, had arranged a reception in her honor. Several hundred invitations were issued to welcome the charming Swedish soprano, and last night a gathering, which included some of the best known names in the musical world of Chicago assembled at the conservatory quarters in Kimball Hall to greet an artist who both professionally and privately is loved and re-

spected. During her residence there she has striven to represent all that is good in art, and without making capital out of the fact that Marchesi always recommends her as the exponent of the Marchesi method in Chicago. Madame Linné has in the years she has been with us acquired a most enviable reputation as teacher and singer. To the Marchesi method she has added those of Henschel and Randegger, with whom she studied while in London.

Madame Linné's voice, a true dramatic soprano, has never been in better shape, and last night, although tired by long travel, she sang two songs which proved that her voice had lost none of the charm which so oftentimes pleased our public. As an oratorio singer and for song recitals Madame Linné is difficult of excelling, she is such a true artist and musician, and one who is welcomed by friends and associates. As a teacher she has acquired a big reputation and several of her pupils have toured the county with great success. Miss Sibyl Sammis and Miss Elaine De Sellem are two who are widely known.

During the informal reception, at which J. J. Hattstaedt and his charming wife were assisted in receiving by Mrs. Hackett and Miss Edmiston, a musical program was given. Miss Blish, a young mezzo contralto, sang Foote's "Irish Folksong" with real feeling. Mr. Janpolski, a baritone, possessing a fine voice of good quality, was also heard to advantage. Mr. Hedge, another baritone, who may later become an excellent singer if the report that his study has been of but short duration be true, sang most acceptably. Miss Jeanette Durno played two Chopin numbers in a masterly style. Miss Durno is a member of the American Conservatory faculty, and is one of the very few local artists to be engaged by the Thomas Orchestra this season.

A young violinist and another vocalist whose names I did not learn rounded out the program given at this reception in honor of one of our foremost artists, Mme. Ragna Linné.

\*\*\*

For the benefit of out of town readers and those suburbanites who always attend the Apollo Club concerts the programs and names of soloists are given:

DECEMBER 19 AND 21, 1898.

The Messiah.....Handel  
Two performances. Either date may be selected by season subscribers but, unless otherwise specified, tickets for the first performance will be issued to such subscribers.

Soloists, December 19—Mrs. Genevieve Clark Wilson, soprano; Mrs. Katherine Fisk, alto; Whitney Mockridge, tenor; Frank King Clark, bass.

Soloists, December 21—Miss Sara Anderson, soprano; Miss Mary Louise Clary, alto; H. Evan Williams, tenor; Myron Whitney, Jr., bass.

FEBRUARY 1, 1899.

St. Christopher.....Horatio Porter  
Soloists—Mrs. S. C. Ford, soprano; George Hamlin, tenor; Charles W. Clark, baritone; Max Heinrich, bass.

APRIL 6, 1899.

The Creation.....Haydn  
Soloists—Joseph Baernstein, bass; Ben Davies, tenor; soprano to be announced.

The magnificent triumph achieved by Godowsky in New York is one more evidence of the marvelous performance of which this great artist is capable. Returning from the East on Monday, after several recitals, he left Wednesday for St. Louis, where he played December 1 and 2. He arrived in Chicago this morning, and will be in Boston in time to give a recital on Monday next, December 5.

Having been told much of Mr. Godowsky's wonderful powers of teaching, I asked a member of his enthusiastic class, all of whom are absolutely devoted to him, to send me a short account of his methods of study. Responding to my request, Mrs. Rose Case Haywood, a most accomplished pianist, formerly with Zwintscher and Moszkowski, forwarded to me a little story, which is published elsewhere.

Mrs. Rose Case Haywood is announced to give a piano recital early in January. Report speaks well as to her ability and accomplishment.

GEORGE HAMLIN.

This most popular tenor, George Hamlin, has sung recently in Milwaukee, Cincinnati, Pittsburg and Minneapolis. He will also sing at Lincoln, Neb., December 5.

J. FRED  
**WOLLE,**  
ORGANIST.  
Address:  
THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

**Leo Stern,**  
THE YOUNG 'CELLIST.  
Address: The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.



**Leopold Godowsky.**  
Address for engagements  
CHICAGO CONSERVATORY,  
Auditorium Building, Chicago.

WILLIAM EDWARD  
**MULLIGAN,**  
Solo Organist and Pianist.  
5 WEST 18TH STREET, NEW YORK CITY.

**ELLISON VAN HOOSE,**  
PRIMO-TENORE  
Damrosch & Ellis Grand Opera Company.  
For Concerts and Festivals address  
To "Musical Courier," New York.

**Broad Street Conservatory of Music.**  
GILBERT RAYNOLDS COMBS, L. rector.  
1331 South Broad Street, Philadelphia, Pa.  
ILLUSTRATED CATALOGUE FREE.

## THE MUSICAL COURIER.

Grand Rapids, December 19; with the Handel and Haydn in Boston, December 25 and 26; Schubert Club, St. Paul, January 13.

CHARLES W. CLARK.

Recent engagements fulfilled and for the future include Toledo, November 23; Columbus, November 24; Oberlin, December 15 and 16; Chicago, February 1, with Apollo Club; Chicago, February 16, with Mendelssohn Club.

Chas. W. Clark received the following criticisms after his appearance at Toledo:

Last night a music loving company gathered at St. Paul's M. E. Church to listen to a recital of song at which Charles W. Clark, baritone singer, of Chicago, was the principal artist.

The program was one of unusual excellence, and Mr. Clark delighted his hearers. The program was opened with Handel's melody "Where'er You Walk" and "Why Do the Nations Rage?" one of the noted composer's grand compositions. The next number was an organ selection, the finale of Sonata No. 111, by W. H. H. Smith. This was followed by a quartet of pretty German compositions, "Wenn Ich in Deine Augen, Seh," "Ich Grolle Nicht," "Des Rose Die Lilie" and "Der Huzar Trara." The final song of the quartet was most heartily encored. After a short intermission W. H. H. Smith gave J. Bervon's andante on the organ.—Toledo Commercial.

The music lovers of Toledo enjoyed a rare treat at St. Paul's M. E. Church last evening. Charles W. Clark, of Chicago, the noted baritone, gave a recital under the auspices of the Epworth League. The audience was not so large as was anticipated, because of the snow storm, which was raging all evening. The church auditorium was comfortably filled, however, by those whom even the disagreeable weather could not deter from listening to such enjoyable music.

Mr. Clark's voice was at its best, and those who heard him when he was here during the summer say he has improved since then. He has good control of his vocal organs, and has a wide range. His sonata and German lyrics were beautifully rendered. Mr. Clark will always be greeted by a host of friends when he appears in Toledo.

The following was the program rendered:

Where'er You Walk.....	Handel
Why Do the Nations Rage.....	Handel
Wenn Ich in Deine Augen, Seh.....	——
Ich Grolle Nicht.....	——
Des Rose Die Lilie.....	——
Der Huzar Trara.....	Schumann
—Toledo Bee.	

Mrs. Genevieve Clark Wilson, recently engaged for the Handel and Haydn in Boston, has been achieving her usual success in Milwaukee and Evansville. The Milwaukee *Sentinel*, in speaking of Mrs. Wilson's singing, said:

Signor Campanari, of the Metropolitan Opera Company, assisted by Mme. Genevieve Clark Wilson, appeared in a recital last evening, at the Athenaeum, under the auspices of the Women's Club. \* \* \* Mrs. Genevieve Clark Wilson appeared twice, singing Micaela's aria from "Carmen" and a group of three songs. Mrs. Wilson's voice is one of great beauty, and she sings with taste and feeling, as is well known in Milwaukee. She, too, was recalled and compelled to add to her program numbers.

The *Wisconsin* also spoke in very flattering terms of Mrs. Wilson's performance:

### WOMAN'S CLUB RECITAL.

The program planned by the Woman's Club proved one of the most thoroughly enjoyable in its history. The artists were of sterling quality—always the case where a finished art and a remarkable gift go hand in hand—Signor Giuseppe Campanari, of the Metropolitan Opera Company, being the principal. He was assisted by Mrs. Genevieve Clark Wilson, soprano, Madame Hess-Burr contributing the instrumental support. \* \* \* Mrs. Clark Wilson is very artistic in her singing; every tone is exquisitely finished, without the slightest recession of breath at the termination. Seldom have we heard a more charming pianissimo than was hers in Orpheus with his Lute. Her numbers were increased to five by the addition of Hartog's "The Years at the Spring," given after a double recall.

The Evansville papers were very enthusiastic, and the *Courier* spoke in the following terms:

The Press Club has been fortunate in securing Mrs. Genevieve Clark Wilson to assist them. She is not only a rare musician, but an unusually beautiful woman. Her stage presence is graceful and dignified, which her taste in dress enhances, her voice is superb, and her enunciation even in the most intricate passages most distinct. Henschel's "Spring" probably elicited the greatest enthusiasm, as it introduced in the refrain various bird calls, which were given with such truth to nature that the effect was thrilling.

\* \* \*

Among the callers to this office yesterday was Mr. St. Eucken, the representative of the Thomas Choir Agency of New York. Already he has discovered the possibilities of the different church choirs and knows the majority of the prominent singers. The Thomas agency has evidently entrusted the business in the hands of an energetic manager.

Judging from the newspaper reports in Indianapolis, W. H. Sherwood's playing was attended by immense success with the Symphony Orchestra. The American artist has not played publicly in Chicago for nearly two years, and although it scarcely seems possible that art that had reached such an altitude could become more broadened and powerful, still it is certain that Mr. Sherwood to-day is even greater in his interpretation than formerly. Not long since in these columns I spoke of the beautiful performance at a private recital, and the public generally will have an opportunity of hearing when he gives the four recitals announced to take place in Studebaker Hall in the course of the next two months. At the Congress of Musicians at Omaha he was recalled nine times after the Saint-Saëns G minor concerto with the Thomas Orchestra. Negotiations are pending whereby Mr. Sherwood will have several prominent engagements in the East this winter.

Among the notices given I have selected the following for reproduction:

In addition to the orchestra there was the concert soloist, Wm. H. Sherwood, of Chicago, an artist whose name is known the world over, and whose playing has placed him foremost among American pianists, and in which position he has done much to further the works of American composers. Mr. Sherwood outdid himself in his magnificent playing of the Concerto in C minor, op. 185, by Raff. The tone produced, in its richness and variety and pure musical sound, was remarkable; the human voice or a violin could scarce give forth more. His technic is masterful from the maestoso to the most delicate passages. Raff as a composer is full of color, and Mr. Sherwood gave his concerto with a breadth and power that would have satisfied even the composer himself.—The Indianapolis *Sentinel*, November 29, 1898.

Wm. H. Sherwood, of Chicago, made his first appearance in the brilliant Concerto in C minor, by Raff. The selection was arranged for piano with orchestral accompaniment. He delighted his audience by giving them music that appealed directly. His striking touch and delicate shading of accentuation are noticeable characteristics of his playing. The concerto which he played possessed an abundance of melody. It gave him ample opportunity to exhibit his technical ability, and he responded to its demands in a creditable manner.—The Indianapolis *Sentinel*, November 29, 1898.

After each of the parts, allegro, andante and quasi largetto, the pianist was vociferously applauded, and at the conclusion he was thrice recalled to bow his acknowledgments. Mr. Sherwood's playing of the concerto will be classed as one of the greatest musical achievements an audience in this city has had the privilege of hearing. The orchestra sustained itself well in the difficult accompaniment it had to play for Mr. Sherwood.—Indianapolis *Journal*.

In the second number Mr. Sherwood, the pianist, gave the concerto in C minor by Joachim Raff, with orchestral accompaniment. Mr. Sherwood has appeared so often in Indianapolis that his style is well known. He is a student, and his interpretations display intelligent mastery. In his technic he belongs to a school all his own, concerning

the details of which the critics may disagree, but to which in general they give their entire approbation. He was received enthusiastically, and the enthusiasm increased as his playing progressed. The playing of the polonaise was such a conquest that he was recalled, first to bow his acknowledgments several times and then to play as an encore a Rubinstein barcarole, in which he displayed much delicacy of interpretation.—The Indianapolis News, November 29, 1898.

\* \* \*

Emil Liebling appears in recitals at the Milwaukee Downer College December 9 and 10, and before the Philharmonic Society at Nashville, Tenn., December 17.

William H. Sherwood was the soloist at the first concert this season of the Indianapolis Symphony Orchestra, under the direction of Mr. Karl Schneider. Mr. Sherwood played Raff's concerto in C minor, op. 185; also Moszkowski's waltz in E, op. 34; his own composition, "Autumn," and the Polonaise in E flat of Chopin.

Next Tuesday a concert will be given at Studebaker Hall which will include Hans von Schiller, John R. Ortengren and Bernhard Listemann as soloists. It is hardly necessary to say that it is given under the auspices of the Chicago Musical College, whose faculty includes these three distinguished artists. The college orchestra under the direction of Felix Borowski will accompany and also play overture from "Mireille," Gounod; Wagner's "Albumbblatt," and Borowski's "Marche Triomphale." Hans von Schiller introduces for the first time the Chopin-Burmeister concerto in F minor. Bernhard Listemann plays the Tchaikowsky violin concerto, also the first time in Chicago, and John Ortengren sings recitative and aria from Auber's "Le Cheval de Bronze."

Every club now has a "Persian Garden," or is about to have one. The Chicago Athletic Club's entertainment, given by Mrs. Genevieve Clark Wilson, Mrs. Christine Neilson Dreier, Glen Hall, Frank King Clark and Allen Spencer, included the now well-known cantata.

The Calumet Club has engaged the same quintet for the same entertainment.

The Art Institute has also been the scene of the production and all were under the management of Mrs. George Benedict Carpenter.

Bicknell Young is arranging a tour of lecture-recitals in the West, to include San Francisco, Portland, Tacoma, Seattle, Salt Lake City, Denver and Colorado Springs. At Tacoma he will sing with the Choral Society in Rheinberger's "Christophorus," and later in the season he goes to Lincoln, Neb., to sing in an orchestral concert with the Philharmonic Society there, and will give some recitals en route.

\* \* \*

The Garden City Ladies' Quartet, Miss Maud Dewey, Miss Anna Griewisch, Miss Currier, Miss Marie Simpson, all pupils of J. H. Kowalski, have just returned from a tour of Ohio under the Kinchell Bureau. They have met with great success, securing the unanimous approval of press and public, and securing return engagements at almost every city they have sung in. They sing at Fullerton Avenue Methodist Church December 1, the Bazaar of Epiphany Church December 6, Cipher Club's entertainment to Press Club December 10.

Master Willie Brothers, Mr. Kowalski's great boy soprano, sang at Studebaker Hall on Thanksgiving night, and was recalled time and again. Master Brothers and Burt Bartlett, basso, were the soloists at Mr. Liebling's concert before the Press Club November 8 and scored a success. They were also the soloists at the first organ concert, Church of the Epiphany, with Francis Hemington.

Burt Bartlett has been engaged as solo basso at the Stewart Avenue Universalist Church at a fine salary. This young man is making rapid strides in his musical work.

Miss Ursula Ellison, another Kowalski pupil, has just

**LEONTINE GAERTNER, 'CELLIST.**  
For Terms, Dates, etc., address VICTOR THRANE,  
Decker Building, New York.  
Or ....  
80 East 74th Street.



**YVONNE de TREVILLE,**  
SOPRANO.  
178 West 81st Street, NEW YORK.

**J. Henry Mossainky,**  
TENOR.  
Concert and Oratorio—Vocal Instruction.  
STUDIO:  
126 WEST 66th STREET, NEW YORK



**JOSEPHINE S. JACOBY,**  
CONTRALTO.  
Address: 104 West 58th Street, NEW YORK.

**WILLIAM ARMSTRONG.**  
NEW LECTURES, 1898-99.  
"Existing Conditions in American Music."  
"The Artistic Temperament."  
Mrs. A. C. BURRITT, Manager, 39 53d St., CHICAGO.

**BEN DAVIES, ...TENOR.**  
In America March, April and May, 1899.  
Engagements now being booked for At Homes, Recitals and Concerts. All communications to be addressed to his sole representative.  
**GEORGE MAXWELL,**  
9 East 17th Street, New York.



been engaged as director of vocal department, Midland College, Atchison, Kan.

Miss Clara Alfred Whyte, still another Kowalski pupil, is vocal instructor at Schutleff College, South Alton, Ill.

Mr. Kowalski goes to Terre Haute, Ind., Tuesday of every week and teaches a class of twenty-five pupils. His class takes the place of his Janesville, Wis., class.

Miss Jenny Osborn and Miss Mabelle Crawford sang before the Woman's Club, Fort Wayne, December 5.

Miss Ella Dahl has been the assisting artist with the Spiering Quartet at the Quadrangle Club this season. This talented young artist gives a recital December 20.

Francis Moore, organist at the first Presbyterian Church, gave a concert complimentary to the Sherwood Club and pupils of Mr. Sherwood on Sunday afternoon. Mr. Williams and Glenn Hall were the vocal soloists.

The Leffingwell Quartet Club gives a concert before the Lincoln Cycling Club December 6. W. W. Leffingwell, E. Richter, M. Hansen and O. Fry are the personnel of the quartet. Alberto Reardon, a pupil of W. W. Leffingwell, was assisting violinist at one of the concerts given at Kimball Hall this week. The Chicago Woman's Trio, including Miss Winifred Mitchell, Miss Laura Wexford and Elizabeth Pickens, gave a concert at the Universalist Church, Englewood, December 1. A Wagner program was given and Miss Eva Emmet Wycoff was the assisting artist.

Miss Edith Wagoner, a pupil of Miss Emma Clark (one of the faculty of the Gottschalk Lyric School) was the pianist at the benefit concert for the Charity Hospital. Miss Wagoner has much to commend her, as was shown by her excellent playing.

Madame Rounseville has resumed teaching and is forming a class for Miss Wallace, who has adopted the Fletcher method, so much advocated in THE MUSICAL COURIER. With great enthusiasm Madame Rounseville speaks of the great benefit to be derived from a study of this method. She says it is absolutely invaluable in the teaching of children. With the knowledge borne of long experience, Madame Rounseville is competent to speak as an authority in regard to piano instruction. With regard to the Fletcher method it is such that an ordinary child of four years could easily learn music.

The principal and, if I am correctly informed, the only Sunday music at present is the Chicago Marine Band, under the direction of T. P. Brooke, at the Grand Opera House. The band is decidedly the most popular of any which plays in Chicago, and the season has commenced most excellently, a large attendance being the rule at all the concerts. To-morrow Miss Mabel Geneva Sharp, a pupil of Mrs. O. L. Fox, will be the soloist in a program which includes "William Tell" overture (Rossini), ballet music from "Feramors" (Rubinstein), Walther's "Prize Song" from Wagner's "Meistersinger," march and chorus from "Tannhäuser," as well as several selections from American composers.

FLORENCE FRENCH.

#### Schnecker Busy.

P. A. Schnecker, the well-known teacher of the voice, composer and organist, is devoting more special attention to vocal music, the teaching of concert and church singers, as well as voice building from the very foundation. There is no broader educated musician and instructor in New York, or one whose vocal pupils will have as excellent opportunities for church and concert appearances and engagements. Bearing an honored name, based on his twenty-five years in the musical life of the metropolis, Mr. Schnecker wields an influence which will aid potentially in a singer's success. His knowledge of vocal hygiene is thorough, and no aspiring singer can do better than go to Schnecker. Among his recently published works is "The Hope of the World," a short cantata for Christmas (words by S. H. Rhodes). It will readily commend itself to those seeking a short cantata easily given by ordinary choirs, and characterized by the tuneful melody, fluent part writing and brightness for which the composer is noted. The introductory chorus, "Ring Forth, Ye Bells," is followed by Part I., "The Shepherds." "Part II., "The Wise Men," is followed by the closing chorus, "Hail, Royal Babe!"



CARE OF BRITISH OFFICES OF THE MUSICAL COURIER,  
21 PRINCES STREET, CAVENDISH SQUARE,  
LONDON, W., NOVEMBER 18, 1908.

THE piano duets which Dr. Edouard Grieg has composed this autumn will shortly be published by Peters, of Leipzig. The Norwegian composer's latest publication is a series of songs entitled "The Children of the Mountains."

Well founded report has it that one of the conditions imposed by Dr. Richter on the Hallé concert guarantors anent his acceptance of the post of conductor, was for thirty more performers.

It may not be known across the herring pond that Mascheroni's ballad, "For All Eternity," the copyright of which has just been sold for £2,240, was originally offered to a London music publisher for £10 and refused. We can hardly blame the publisher for not having the clairvoyance to tell him that Madame Patti was destined to favor it, and thus make its fortune.

The production of young Siegfried Wagner's new comic opera, "Der Baerenhaute," is now fixed—"fixed" it has been before—for January 10 and the Hof Theatre, Munich. It is now almost decided that Herr Siegfried Wagner shall conduct both cycles of "Der Ring" at Bayreuth next summer. Dr Richter will conduct "Die Meistersinger" and Mottl "Parsifal."

A young Englishman, Herbert Williams, of Bristol, has just been appointed assistant conductor at the Dresden Royal Opera House. He has been studying at the Conservatoire there, and has been organist at the American Church in Dresden since 1893. His principal work at the opera will be the training of the chorus.

Her Majesty has commanded Mr. Newman's Queen's Hall orchestra to play before her at Windsor Castle on Thursday evening next, Henry Wood, of course, conducting.

An instance of the keenness of the competition in the musical world is shown by the number of provincial tours out now and announced for the new year. A few years ago a provincial tour consisting of London artists was sure of liberal patronage, but as everyone goes out now, it takes a very strong company to attract the necessary assemblage of amateurs to bring financial success. Frequently these tours are a heavy financial loss.

Percy Harrison has done more than anyone in taking to the provinces those artists who have made a success in London. Of course he has always had for his trump card the name of Adelina Patti. He is able to pay her £500 for each appearance, and some of his assisting artists, being not so very well known, are willing to go for little more than the advertisement they thus get. He works principally in the North, where there is a true appreciation of music. Mr. Harrison finishes at Brighton to-day his last Patti tour, which he assures me has been most successful.

Madame Albani has also a tour under the direction of Mr. Vert. She has already visited seven other chief centres of the South, and appears to-morrow in Edinburgh at the new McEwen Hall, that grand temple dedicated to science, art and music through the generosity of William

McEwen, M. P. Something like 3,000 seats will be occupied by an audience wishful to pay homage to one still very highly esteemed in Great Britain.

The Philharmonic Hall at Liverpool will also be sold out Saturday next.

No success for some time has been greater than that of the young pianist Dohananyi, whose work I have mentioned at length elsewhere in this letter. He has received telegrams from Birmingham, Manchester and various other places offering him engagements. The press has spoken at great length, and have shown more unanimity of opinion over him than has been the case for a very long time.

Sarasate is coming to London next year, when he will be associated, as on former occasions, with Mme. Berthe Marx-Goldschmidt.

#### CONCERTS.

Madame Patti, the Ninon de l'Enclos of this century, once more attracted to the Albert Hall Monday evening last a huge audience, composed of the fashionable unappreciative, the fashionable appreciative, the great and small lights in the musical world, many of the dramatic world and a preponderating section of the general public.

Into the "Jewel Song," with which the diva commenced, she infused a grace, spirit and archness, a girlish freedom and coquetry that in the flesh would drive a man to distraction, and give rise from her own sex to squeamish doubts of one so dangerously gifted. The applause rained on her, her response being Lotti's "Pur Dicesti." Her second selection was Verdi's duet, "Parigi o Cara," sung with Edward Lloyd. We cannot be so untrue to ourselves as to echo the cant criticisms of others and say that her voice retains its pristine beauty, its extent of compass, volume and freshness of tone.

This is not so, nor can it be, inasmuch as Nature, the all-powerful, will not have it. But we do assert that Madame Patti's coloring, beauty of interpretation, passion, legato and completely foreign charm rank her still as a wonderful woman and the Queen of Song. Her own composition, a setting of Byron's words on "Parting," is a thing of little value, and was tolerable only as an apologetic preparation to the inevitable "Home, Sweet Home," which followed as an encore, and for which all were expectant. For her rendering of this words seem inadequate; we can but say with humiliation and deep admiration "Age cannot wither her, nor custom stale her infinite variety." Miss Clara Butt sang Goring Thomas' fine air, "My Heart is Weary."

Mr. Lloyd forced and trembled, yet charmed with his exquisite legato and mellow, liquid tones, while Mr. Santley, though flinging his voice at the audience, displayed a timbre wonderful for his years. The feeling of the public toward the remaining artists is best expressed in Shakespeare's words: "After a well graced actor leaves the stage the eyes of them are idly bent on him that enters next, thinking his prattle to be tedious."

At the second of the Queen's Hall Symphony concerts Saturday afternoon, Mr. Wood presented as a "first performance in England" Rimsky Korsakoff's "Mlada" ballet, suite, excellently played, though not enthusiastically received. I am convinced others in the audience thought with me that "last performance in England" would in no sense be a matter of regret. As a study of orchestration the score is most ingenious and brilliant, but the musical ideas are for the most part trivial. Beethoven's beautiful and sportive Fourth Symphony received an adequate if not a flawless rendering. The introduction—a tone picture as of the morning sun banishing the night clouds from the vane of a stately temple—was capitally done.

The slow movement was likewise well rendered, with the exception of the perilous horn passage near the end of Nicodé's Symphonic Variations in C minor, which followed the Symphony, are serious and dignified rather than fascinating. The theme itself is fully as doleful as that of Beethoven's "Eroica" Funeral March, while the first five variations are all severely classical and of a school directly descended from Bach. The sixth is in the Brahms manner, and the seventh has some powerful climaxes. The "Ride of the Valkyries" and Dvorák's tawdry "Husitska"

The most pronounced success of last season:

ALEXANDER



SILOTI

The GREAT RUSSIAN  
PIANIST.

DIRECTION

CHAS. F. TRETBAR,

Steinway Hall, New York City,

Or the HENRY WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

overture brought the concert to a close. The lovely voice of Miss Lillian Blauvelt added the welcome touches to the darker orchestral picture.

A great artist has taken me to task for saying Miss Blauvelt's enunciation is not so good as her vocalization. I cannot retract what I have said. Were she to recite the poem without singing, her present enunciation would be considered indistinct. I sincerely hope this fascinating artist will not sacrifice one iota of her musical tone for the sake of words, as a well-known French artist, at present popular in social circles, has done.

The attraction at Mr. Newman's oratorio concert at Queen's Hall last Sunday evening, when Rossini's "Stabat Mater" was given, was Madame Blauvelt, whose London successes, also those in America, Germany and Italy, have prepared us for a singer of no ordinary attainment. We were in no wise disappointed. Her compass is extensive, her execution clear and brilliant, her tones, now flute, now bell-like, her phrasing almost faultless, and her style polished. Yet, despite the enthusiasm her singing aroused, she possesses not, nor feels even temporarily, that devotional spirit which alone can make a true oratorio singer. Vocally, the "Sancta Mater" was fine, and the dramatic power and operatic brilliancy of the "Inflammatus" brought a perfect ovation. We regretted that one so gifted should sufficiently value effect to change the final note of the score to the C above the staff. Her voice, blended with that of Madame Hooten, was most effective—rather in point of contrast than similarity. The combination of their shakes was not well, that of the soprano being too quick for the contralto. Madame Hooten as usual pleased with her reposeful style, quiet dignity and good voice, and, with the exception of ending sharp, the "Fac ut portem" left little to be desired. Herbert Grover was the tenor and Mr. Banstock Pierpont the baritone on this occasion. Following the "Stabat Mater" was Mendelssohn's "Hymn of Praise," in which Madame Blauvelt again delighted, though her words were quite unintelligible.

At the last Elderhorst concert Schubert's seldom heard Octet was revived with Messrs. Hobday, Borsdorf, E. Gomez and James as chief performers. A perfect performance was not achieved, the ensemble being unsteady at times and the instruments not always in perfect accord; but the minuet and trio and final allegro gave me much pleasure, and even had the performance been less successful it would have delighted those who love the Schubert and hear his Octet too seldom. Songs by Bartini, Rubinstein and Schumann were also contributed.

The state of St. James' Hall last Saturday afternoon

would show that the old Popular Concert audience is irretrievably broken up and replaced by a public which can only be drawn by the presence of a "star." The room was half full only, the absence of M. de Pachmann probably being the cause. The program was of much interest, and was adequately carried out. M. Gorski led the quartet with success in Schumann's familiar work in A minor; Mlle. Pancera attacked Schubert's Fantaisie in C with sympathy and brilliance, while Miss Macdougall sang songs with artistic distinction.

A series of chamber concerts have lately been started at the Hampstead Conservatory of Music. On Wednesday, November 16, much interest was centred in the first performance in England of a piano quartet by the extraordinarily gifted musician Dohnanyi. The work in question is a masterpiece, and in consideration of its having been composed when Dohnanyi was barely eighteen the maturity of style is perhaps the most striking characteristic; the next individuality of thought and expression. Spontaneity is the atmosphere both of the subjects and their development. Although contrapuntal devices are freely used, although the polyphonic structure is rich and in places intricate, not one single bar "smells of the lamp," learning is never obtruded, all is clear, fresh and natural. After this it seems little to say that the writing for the instruments is judicious in the highest degree, and the effects are always gained in a legitimate manner. The first movement is an allegro in C minor, opening with a grave, impassioned subject, stated by the piano. The second subject, charming in melody and harmony, is given by the strings alone, and a noticeable feature is the recitative for strings in unison, ushering in the brilliantly conceived Coda.

The scherzo and trio are in A minor and major and admirably contrasted and very definite in character. These are succeeded by an adagio in F major, the main subject given to the viola, passing to a piu mosso in B flat minor with a lovely melody for the violin. The climax is perfectly graduated, with the diminuendo, with the viola lingering on the memories of the first subject, is a model of intense yet restrained expression. The finale, allegro animato, has a bold, cheerful subject in C major and in five-four time, which eventually alternates with six-four. It contains a beautifully written fugato, and the peroration, in which the piano has the melody, the strings sustaining widespread chords, is as original as it is effective. The quintet was played con amore, but the interest of the music was so great that one scarcely heeded its brilliant execution. Herr von Dohnanyi was many times recalled. He afterward played Chopin's G minor ballade, impromptu

in F sharp, and the variations, op. 12, giving in answer to the continuous enthusiasm his own "Variations de Bravura" on the theme of Delibes.

Ernest Sharpe, the basso from Chicago, gave a vocal recital on the 15th inst. in St. James' Hall. He has volume, beautiful timbre and the precious quality of remaining steady and pure on the lowest notes. Since last year he has made a big stride onward; his style is freer and his mezza voce absolutely beautiful. He has a freedom of declamation and an abandon, but still dramatic force is lacking. It is to such a singer as he that an operatic career seems open. The German songs chosen for this occasion were given with almost perfect pronunciation. Schubert's "Wiegenlied" was exquisitely soothing; Hans Hermann's "Drei Wanderer" was not quite strong enough in dramatic conception. Of the songs with English words, the reading of "Break, Break, Break," by T. P. Ryder, an American composer, pleased me best. Mr. Sharpe also sang in Russian a song of Moussorgsky, "Gopak."

A new young baritone, Mr. Sickert, made his first bow to the public at Queen's Hall the 15th inst. Nervousness was accountable for a little throatiness and thickness of pronunciation in the first numbers, but this almost wore off in the "Herr Oluf," by Loewe, which the singer interpreted with great intellectual perception and poetic intuition. He also gave Schubert's "Am Feierabend" and the "Neugierige," the cantilene of which is extremely difficult to reproduce when the singer is nervous. Mr. Sickert sings English and German with equal ease. In Italian as yet he lacks the right abandon and finesse. He has understanding of a high order, and is generally a singer of uncommon talent.

SANS PEUR.

#### Automatic Breathing Indorsed.

"Position and Action in Singing," Edmund J. Myer's latest work on the singing voice, is attracting attention among the leading members of the vocal profession of Europe. Mr. Myer has received many letters of commendation. The following is an extract from a letter written by the famous Paris teacher A. de Trabadelo to a friend in this country: "It is a scientific work, full of correct ideas \* \* \* The chapter which treats of breathing astonished me, and I agree with him perfectly."

This is a strong indorsement of Mr. Myer's system of automatic breathing and automatic control in singing. Mr. Myer claims, in his work, to have solved for singers the important question of breathing.

# AMERICAN SINGERS

who go **ABROAD** to study for the **STAGE** will save **Time** and **Money** by applying to the

## International School of Opera in Paris.

Founded by the **AMBROSELLI AGENCY**,

and pronounced by Musical Authorities to be **superior to any European Conservatory.**



Instruction in **Voice Culture, Acting, French Language, Diction, Solfege, Ensemble, Classic and Modern Repertoire in French, Italian and German** by **Eminent Teachers.**

### LESSONS EVERY DAY.

The **Artistic and Singing Department** under the **Personal Direction** of

**Madame PAULINE VIARDOT-GARCIA,**

assisted by the able exponent of her method,

**Mademoiselle MATHILDE DE NOGUEIRAS.**

Instruction in **Acting** given on the **Stage** of the **Theatre Lyrique**, which is the property of the **AMBROSELLI AGENCY.**

**EVERY MONTH PUBLIC PERFORMANCES with ADVANCED PUPILS.**

... **TERMS MODERATE.** ...

To facilitate the study of the **French Language** a special **Pension**, where no other than **French Conversation** is allowed, is placed at the disposal of the **American Pupils** at a reasonable price.

### AN EXTRAORDINARY ADVANTAGE,

not within reach of any other Teacher or Conservatory, is the fact that, owing to the **exclusive control** of various theatres by the **AMBROSELLI AGENCY**, talented pupils, who will have completed their artistic education under its auspices, will be sure to receive **paying engagements** with **leading Opera Companies.**

For more particulars apply to

**AMBROSELLI AGENCY,**

**7 & 9 rue Chabanais, or**

**Theatre Lyrique (Galerie Vivienne)**

**PARIS.**





BERLIN OFFICE, THE MUSICAL COURIER.  
BERLIN, November 19, 1908.

THE past week was musically devoted chiefly to some oratorio performances and to two operatic first productions. As regards the latter events, only the performance of Kienzl's "Don Quixote" at the Royal Opera House was a real premiere, while Otto Lohse's opera, "Der Prinz wider Willen," which was given for the first time at the Theater des Westens a week ago to-day, was a novelty only for Berlin, as the work has been given before at the Cologne, Hamburg and Strassburg opera houses with a success adequate to its merits.

About the Cologne premiere, which took place on New Year's Day of this year, and which by a lucky chance I happened to attend, I gave a detailed account, and now only need to state the fact that the Berlin production under the baton of the composer corroborated the excellent impression which Lohse's opera had made upon me when I heard it for the first time at the Rhenish capital. Again the libretto seemed a bit old-fashioned and at moments over-complicated, but Lohse's music sounded as fresh and well written as it had before. On the whole, however, the Cologne performance seemed to have been much more carefully prepared and under Prot. Arno Kleffel's baton went much more smoothly than did last Saturday night's premiere under the direction of the composer. Especially in the first act was the Cologne orchestra much better than the one of the Theater des Westens, and the entire ensemble was more precise. To this fact must be added the other important circumstance, that on the whole the Cologne solo personnel was superior to the Berlin cast. That despite these drawbacks "Der Prinz wider Willen" was here also received with considerable applause, and that the composer as well as the principals in the cast were called out repeatedly after each act and half a dozen times after the final fall of the curtain, shows you that the score of Lohse's opera really has some value as well as vitality.

The composer-conductor had been careful enough to import for the Berlin representation one of the principal attractions of the Cologne performance. He had begged from Director Julius Hofmann the permission to take over from the Rhenish to the German capital Miss Sophie David, who appeared here "as guest" in the role of Madeleine, the young daughter of the mayor and innkeeper, Picardeau. Miss David is a charming little witch, and by her airs and graces as well as through her singing of the light soprano part she really bewitched the audience.

The remainder of the Berlin cast was not equal, let alone superior, to that of the provincial opera house. Above all, Miss Brackenhamer was no match to our American contralto, Olive Fremstadt, who, in Cologne, was the good-looking and vocally as well as histrionically superior representative of Prince Henry of Bearn. Hans Patek's

voice is not sufficiently good, nor his vocal training satisfactory enough, to allow of his taking the part of the Pater Freia. Even Mrs. Burrian-Jelinek was not at her best in the more sentimental than dramatic role of Marie, the mayor's ward.

The two laurel wreaths that were forthcoming on the evening of the premiere were therefore rightly bestowed, one upon Miss David and the other one upon the composer.

\*\*\*

The Halir Quartet organization's last Sunday chamber music matinee brought the third assistance of a royal opera house conductor. After Weingartner and Dr. Muck came on Sunday last our latest acquisition, no less a personage than Richard Strauss.

He was represented upon the program with his prize-crowned piano quartet in C minor, op. 13. As you notice by the opus number, it is an early work of Strauss, and, as he has since frequently rescinded it and dubbed it a youthful indiscretion, I was somewhat astonished to see him take it to his paternal bosom again. In reality the composition fully deserves this restoration to its rights, for it is thoroughly interesting in invention, and already shows many original traits in thematic workmanship and masterly facture as well as strict adherence to the classical laws of form. As the quartet was performed with great precision, carefulness of detail and, above all, with rousing spirit, the composer handling the piano part with abandon, the reception was an enthusiastic one, and Richard Strauss was applauded and three times recalled at the close of the composition.

The Halir Quartet performed Schubert's beautiful posthumous string quartet, "Satz," and after the Strauss work Beethoven's immortal septet in flawless style. In the reproduction of the latter work they had the valuable assistance of royal chamber musicians Littman (horn), Guetter (bassoon), Poike (double bass) and Schubert (clarinet).

The audience was not a very large, but a very distinguished one, and it certainly made up in enthusiasm what it lacked in number.

\*\*\*

The first one of the several oratorio performances that occurred during the week was the Philharmonic Chorus' reproduction of Haydn's "Creation," under the direction of Siegfried Ochs at the Philharmonie on last Monday night. It was a kind of centennial commemoration of this ever fresh and still youthful work which had its first hearing on March 19, 1799, and consequently in a few months will celebrate its one hundredth birthday anniversary. How many other works are there in sacred or even secular musical literature which can look upon a record of as many performances as Haydn's "Creation" has lived through in that century and still have retained

their charm? Very few indeed. And it is an undeniable fact that even we of to-day, spoiled as we are through the strong colors of the modern orchestra and the dramatic intensity of modern program music, can feel the charm of Haydn's clean, simple, but deeply felt music. We are not astonished, but we are conscious of the effect he gains by the simple device of introducing suddenly the bright C major chord upon the word "light" ("Let there be light!") after he has kept the preceding quite graphic description of chaos and a "darkness that can be felt," in constant, gloomy minor mode. No less are we aware of the beauties contained in the arias of the "Creation," and one can still enjoy the numerous humorous traits Haydn inserted in his score (notably in the orchestration). But the artistic climax he reached in the hallelujah ejaculations in his greatest chorus "The Heavens Are Telling," and this spontaneous musical inspiration when sung as well as it was by the Philharmonic Chorus still exercises a really rousing effect. I noticed it in the big audience and I felt it in myself, although I am anything but reactionary in music.

Siegfried Ochs had most carefully and most lovingly studied and rehearsed the old work with his fine chorus, and although he is more prone to modern music, he did his level best to bring out the classic work in most finished style. The modern spirit which naturally pervaded his conception did not seem to clash with the classicism of the "Creation." On the contrary the livelier tempi in some of the choruses, the stronger distribution of light and shade, especially the stronger accents and dynamic gradations in the orchestra, seemed to lend renewed vigor and interest to Haydn's work. In my humble estimation such retouching of old works, if done reverently and with due regard to the character of the work, is preferable to the old way of happy-go-lucky, always forte, never well shaded style of reproduction in which some of the "classicists" indulge.

Of the three soloists of this performance only Mrs. Emily Herzog was thoroughly satisfactory. She is a great artist and one always reliable, whether she be on the operatic boards or upon the concert platform.

Emil Goetze's singing days are pretty well over and besides oratorio work was never his strong point. The once glorious, but always somewhat too robust tenor voice has little natural charm left, and now he has to emit his high notes with apparently so much effort that thereby he frequently deviates from the right pitch.

Also Dr. Felix Kraus, despite his great musical intelligence, was not an extra good interpreter of the bass part. He is entirely too theatrical in delivery and expression for oratorio music, and his bass-baritone voice has little depth as well as a rather unpleasant vibrato.

\*\*\*

The first part of my Tuesday evening was fruitlessly spent in a concert of Ramona Alba, who made an unsuccessful debut at Bechstein Hall. Despite her high sounding nom de guerre and the fact that she is said to have studied with Giovanni, the lady is no real artist, and I doubt very much whether she will ever attain that goal, because she has almost as little voice as she seems to possess talent.

Much more promising is Miss Lena Gruhn, who "assisted" as pianist. She is very young and inexperienced as yet, but she has fairly good fingers and musical feeling. The Brahms G minor rhapsody is still beyond her mental grasp, but the Chopin G flat study from op. 25 she played so neatly that it was redemanded, and also the F major ballad was not badly performed.

\*\*\*

Coming from Bechstein Hall, where I had just heard the Brahms G minor rhapsody, I struck the Singakademie at the moment when Emil Kronke, from Dresden, attacked that very same composition. The difference was a very palpable one, both as to conception and execution. Herr Kronke is an excellent pianist, and I enjoyed his pianism

## GRAND WESTERN TOUR TO THE PACIFIC COAST AND THE SOUTH.

THE WONDERFUL  
BOY VIOLINIST,

# HELMONT

Miss Ida Simmons, THE EMINENT PIANIST.

Miss Grace Preston, CONTRALTO.

(LATE OF THE NORDICA CONCERT CO.)

DIRECTION: VICTOR THRANE, 33 UNION SQUARE,

REPRESENTATIVE: CHARLES L. YOUNG.

NEW YORK.

## THE MUSICAL COURIER.

even in so poor a piece as Miss Chaminade's 'Pas des amphières.' For the first time, also, I saw Vogrich's name on a Berlin concert program. Kronke performed the New York composer's difficult G flat (or is it F sharp?) study in sixths, with clean technic and great velocity.

But Mr. Kronke is a still finer and still more musically accompanist than he is a pianist, and it was in the former capacity that mainly he officiated at the song recital of the celebrated Dresden baritone, Scheidemantel. His name is familiar to all readers of THE MUSICAL COURIER as one of the best artists of the Saxonian court opera, and through his Bayreuth appearances as Amfortas. Great as Scheidemantel's histrionic abilities are, his art in the delivery of Lieder makes him appear an equally great interpreter upon the concert platform. I enjoyed his singing of Schumann's songs immensely, and only the redemanded one, "Hidalgos," seemed to me a bit exaggerated in expression. Of interesting novelties on the program I want to mention a cycle of four songs collectively called "Bergrosen" (Mountain Roses), by A. Wolfmann, and four songs by A. Rückauf, which were received with unquestionable favor by the large audience which had assembled at the Singakademie. As much, however, as I admired Schiedemantel's consummate art in delivery and the careful way in which he handles his vocal organ, I could not help noticing that his formerly phenomenal voice was either not in first-class condition, or that it is already on the route to decline.

Wednesday was the German "atonement day," an official holiday, on which all gaieties, frivolities, theatrical performances and even such concerts are strictly prohibited, at which the program does not consist of so-called "sacred" music. It was therefore a day that seemed predestined for oratorio performances, and was made use of as such by various concert organizations. Thus the concert at the Philharmonic brought a reproduction of "The Messiah," by the Schnoepf Singing Society, while the St. Cecilia Society gave at the Singakademie, under Prof. Alexis Hollaender's direction, fragments from Liszt's oratorio, "Christus," and scenes from Rubinstein's sacred opera, "Paradise Lost."

At the Royal Opera House, however, the annual concert for the benefit of the Widows' and Orphans' Fund of the Royal Opera chorus, took place, and this hard-worked, conscientious and excellent body of artists had the gratification of a full house and a very enthusiastic audience. The oratorio chosen for this benefit performance was a somewhat gay one, if the "atonement day" is taken into consideration; but this fact seemingly did not detain the audience from greatly enjoying the spirited and well-rounded performance of Haydn's oratorio, "The Seasons." This then was the second Haydn oratorio which I heard within four days, after a lapse of very nearly as many years. I cannot say that the experience was an unpleasant one, and contrary to my original intention, I was in my seat at the opera house so long that it was too late to go over to the Singakademie, where I wanted to hear some of the Rubinstein music.

The "Seasons," after not having heard them for so long a period, had almost the charm of a novelty. Dr. Muck was the conductor, and this great operatic director gave a reading of Haydn's work which was free from theatrical effects, natural, simple almost to naïveté, and yet thoroughly musical and very pleasing. The difference in style and conception between him and Siegfried Ochs was a very noticeable and marked one; each one, however, carried

through consistently and with true artistic instinct, had its right of existence and also its individual traits of enjoyability. While I admired Ochs' verve and feeling for color and rhythmic vivacity, I was equally pleased with Muck's quiet and yet so domineering artistic repose, and that wonderful versatility and command over his material which to-day produces a matchless "Tristan" representation and to-morrow gives you an equally perfect oratorio performance. The Royal Opera Chorus I have never heard sing with more refinement and yet more forcefully than they did in this Haydn work, and they were just as joyful in the final chorus from the "Spring" as they were awe-inspiring and powerful in the rendering of the tempest music that closes the summer season.

Among the three soloists the palm belongs again to Frau Herzog as Hanne, although she was not nearly as well disposed as at the Philharmonic chorus concert. On the other hand, both of the male soloists were far superior to the ones above mentioned that sang in "The Creation." Baptist Hoffmann has both the bass voice and the vocal training which allowed him to sing the difficult part of Simon with the best results, and Gruening, although his tenor voice is not sufficiently flexible for the florid part of Lucas, sang with musical intelligence and without forcing his organ in the upper register.

A new chamber music organization, I don't know the how manyth, has been formed by Helen Geisler, pianist; Franz Fink, violin, and Leo Schratzenholz, cello, and they gave their first trio evening at Bechstein Hall on Thursday night. From what I heard of their performance they deserve encouragement, for not only was the ensemble first rate and the reproduction in every way carefully prepared, but the programs given out for the three chamber music soirées are not of the routine order, and contain some novelties of interest.

Thus at this first evening I heard a new piano trio in E flat, op. 62, by Giuseppe Martucci, which I must number among the best works of recent date. Considering that a modern Italian has written this chamber music, it is of remarkable clearness of facture, carefulness of thematic treatment and adherence to form. Above all, it is brimful of original invention and also contains some strikingly new harmonic turns and devices. The adagio in A flat is a remarkably broad and melodious movement, and the final allegro is full of life and sprightly ideas. The novelty was adequately performed and Miss Geisler appeared to advantage also in the carefully pedaled reproduction of Chopin's B major nocturne, the first one from op. 62, and the F sharp major impromptu, op. 36, in which a trifle more brilliancy of tone and technic might have been desirable.

Not so satisfactory was the artistic result of the vocal concert given by Paula Ehrenbacher, of Stuttgart, at the Singakademie on the same evening. The handsome and stylish looking lady, who boasts of some good criticisms recently obtained in London papers, has not a naturally unsympathetic or bad soprano voice. She has also learned how to use it, and her delivery, although it suffers much from affectation and a certain self-complacent coquetry, is not unmusical, but everything is spoiled by the lady's lack of ear. It is the primary and inexorable condition of all vocal reproductions that the intonation is flawless, and in this regard Mrs. Ehrenbacher's utterances are so much at fault that frequently, especially in the upper notes, the downward deviation from the right pitch amounted to

a full semi-tone. Of course that sort of singing is intolerable.

Mr. Arthur Speed, an Englishman, accompanied fairly well, but his solo performance of the d'Albert arrangement of Bach's D major organ prelude and fugue showed him to be a pianist of but mediocre attainments.

Last night we had at the Royal Opera House the real first production of the season, Wilhelm Kienzl's new "tragi-comedy" "Don Quixote." The composer, who has been in Berlin for some time past superintending the final rehearsals and watching the arrangements for this to him all absorbing event, has used his stay here to give considerable advance information to the press regarding the aesthetic and musico-dramatic intentions pursued in the composition of his latest opera. By means of these continued puffs he succeeded in raising the curiosity, and also the expectations of the public as well as of the music critics to a high pitch, and, as usually is the case when too elevated notions have been begotten with regard to a new work, they could not quite be sustained. The inevitable law of gravity, which in matters of art says that the higher the expectations the deeper is the disappointment when they are not fulfilled, now works against Kienzl, and the première from which he thought to derive so much glory came near proving a fiasco. That it really did not do so, but that "Don Quixote" was given with what a fair summing up might describe as a *succes d'estime*, was due in the first place to the many personal friends present at the première, and furthermore to the admirable style in which the novelty had been staged by the Royal Opera House intendency, as well as to the fine performance in general under Dr. Muck's careful guidance and the superb individual efforts of some of the artists in the cast, above all others of Bulsz in the impersonation of the title role. Thus the composer was allowed to appear before the audience three times after the first two acts and four or five times after the final fall of the curtain, when, contrary to the rules of the house, but quite deservedly, he brought Bulsz and his worthy partner Liebman (Sancho Panza), and finally also the loudly called for Dr. Muck, with him to the footlights. Outwardly, therefore, the première was, as I stated above, something of a success, but in reality I am of the same opinion as most of my confrères of the Berlin press, viz., that the opera is a failure and will never see half as many performances as the not very valuable but at least popular "Evangelin" of the same composer.

The non-success of the libretto of Kienzl's "Don Quixote" is explained through the fact that Kienzl is not a great enough poet to have coped masterfully with the subject of Cervantes' classical story. The second and stronger reason is that its humor and its legendary personages cannot be brought upon the stage without losing the flavor our illusion gives them and the zest which our fantasy brings to bear upon the situations into which the knight brings himself when we read them. Else why should all the attempts so far made (and there are many of them) of dramatizing Cervantes' "hero of the sad figure" have proved a failure? There is a certain sort of *vis comica* which cannot be taken out of print and transplanted upon the stage. I remember well that many years ago I read a little story of Mark Twain, in which two American girls are sent to Germany to study the language of the Fatherland. Their American lovers follow them and find them in the house of some prim party who does not understand English, and does not allow the two couples conversation except in German. The complications that en-

## The W. W. THOMAS MUSICAL AGENCY and CHOIR EXCHANGE.

Leading Artists for Concert, Oratorio, Opera.

Rooms 303-304 Carnegie Hall.

Telephone: 959 38th Street.

# BUSHNELL.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.

# BLANCHE MARCHESI,

(Daughter of the renowned singing teacher Mathilde Marchesi).

Concerts and Song Recitals only.

Address The Henr. Wolfsohn Musical Bureau,  
131 East 17th Street, New York.



Chev. Dante del Papa,

Grand Opera Tenor from Milan, Paris Metropolitan Opera House and Darnoch Opera Company. Vocal and Dramatic Teacher with the best Italian Method.

References: Mme. Sophia Scalchi, Mlle. Emma Calvé, Messrs. Jean and Edouard de Reszák, Melba, Plançon, Campanari and Benigni.

STUDIO: 114 West 34th St. (Rooms 41 and 42), NEW YORK.



HANS KRONOLD,  
VIOLONCELLIST.

Concerts, Musicales.

Address:

MUSICAL AGENTS, or  
HANS KRONOLD'S STUDIO.  
132 East 47th Street,  
NEW YORK CITY

# NEW YORK COLLEGE OF MUSIC,

128 & 130 East 58th Street, New York.

ALEXANDER LAMBERT, Director.

The College offers unequalled advantages in all branches of music. Special department for beginners. Students received daily. Terms, from \$15 upward per quarter. College open the entire year.

HELENE

Laborde Method.

# MAIGILLE

VOCAL INSTRUCTION.

No. 6 East 17th Street, NEW YORK.

ADELAIDE

Soprano.

# ..BEEKMAN..

19 East 14th St., New York.



sue when the four Americans try to make each other understood with the aid of an Ollendorf vocabulary came near convulsing me when I read it for the first time. But someone had the unfortunate idea of dramatizing the little story, and when a few months later I happened to see it upon the stage the fun seemed to have gone all out of the situation, and I could no more laugh about the word *umsteigen*, which in German means change cars, and which the two couples employed for changing the subject, than I was any longer convulsed about their jointly conjugating the verb *haben* when they don't know what else to speak but want to carry on the conversation. I was equally disappointed when I saw Cervantes' comic episodes put upon the stage. For two very long acts "Don Quixote" is being fooled and put through his paces, and it is impossible not to grow disgusted with all this tomfoolery, in which even the wooden horse Clavileno is brought upon the stage in all its four-legged glory, and the Don, with his faithful Sancho, blindfoldedly climbs upon the steed and makes believe that he is believing that they are flying. This scene, which was wonderfully staged, caps the climax of the arrant nonsense. It was nonsense without being comic. There occurred only two really and actually comic episodes in the whole evening's doings, and they were improvisations, which were not written down or foreseen in Kienzl's score. They happened to come in, moreover, in the third and final act, to which Kienzl, in contrast to the story invented by Cervantes, gives a tragic ending in the death of the hero. Quite in the beginning of this act Don Quixote comes upon the stage with his horse Rosinante. The shabby old mare seemed a better critic than many of the professionals present, for by lifting up her tail carefully she ejaculated her judgment of Kienzl's work in one single word. It was not Harry Brown's "sour owl" but a real live horse which uttered this wisdom upon the stage of the Royal Opera House, and the audience seemed amused for the first time on that evening. The ludicrous effect thus produced by the mare was heightened through Lieban's very comic grimaces when he noticed what had happened, and though his improvisations he brought on the second outbreak of serious jocularities. Truly that horse made the greatest hit of the evening, and ought to be fed and trained to the minute in order to insure at least some laughter for all the future representations of "Don Quixote," of which, however, I don't anticipate so very many.

Of not much greater value than the libretto is the music of Kienzl's "Don Quixote." It is a conglomerate of reminiscences, mostly taken bodily from Richard Wagner. It has a few characteristic movements, in which the orchestral effects are very descriptive, but on the whole it has absolutely no originality, and it frequently even lacks dignity. A popular vein is struck in some of the horse-play episodes and ballet music of the second act, but outside of the symphonic introduction to the third act, and its tragic interlude, I found no strength and nothing to admire in the whole evening's musical pilferings.

If the work really should live to see more than half a dozen repetitions this result would entirely be due to the glorious mise-en-scène, which is alone worth a visit to the Royal Opera House. A more beautiful, fairy-like costume, for instance, than the one worn by the prima ballerina Dell' Era, I have never yet dreamed, let alone seen upon this mundane sphere.

The entire cast, moreover, is first-class, although most of those employed have mere episodic work to do. Thus Mrs. Herzog as the Duchess and Mr. Philipp as the Duke, Bachmann as the Barber Carrasco, Stammer as the innkeeper Tirante, Miss Rothauer as Mercedes, Don Quixote's niece, and Krasa as Don Clavijo, the Duke's major domo. The latter part is to be sung for the most part

false, and as Krasa could not stand this all through the second act, Mrs. Kopka had to take a share of his vocal utterance, which was somewhat of a drawback to their effectiveness, and to the public's understanding of the anyhow complicated situation.

Great, absolutely and undeniably great, was Bulsz, however, whose impersonation of the title part went beyond Kienzl's imagination. He actually seemed to live through the stilted and impossible situations of the first two acts without being or becoming aware of their very lamentable ludicrousness. In the final scene, his death of broken heart over the chimera of his knighterrantry, Bulsz rose to a dramatic height which ranks him among the greatest actors among operatic singers, and among the greatest singers in the number of histrionic giants of the operatic stage. I have seen but one dramatic singer in my life who could have equalled this impersonation, and his name is Niemann. Next to him, I shall keep henceforth in my mind that of Bulsz!

The following statistics gathered from the repertoires of all of the operatic stages of Germany during the time of from September, 1897, to August, 1898, shows the following very interesting as well as instructive table: With 287 performances "Lohengrin" heads the list; then comes "Cavalleria Rusticana," with 254; "Tannhäuser," 251; "Carmen," 212; "Freischütz," 206; "Hänsel und Gretel," 197; "Faust," 192; "Pagliacci," 191; "Czar and Carpenter," 173; "Magic Flute," 173; "Mignon," 172; "Undine," 167; "Trovatore," 164; "Martha," 163; "Nozze di Figaro," 146; "Trompeter von Saeckingen," 145; "Flying Dutchman," 142; "Fidelio," 141; "Evangelimann," 141; "Don Giovanni," 133; "Merry Wives of Windsor," 131; "Barber of Seville," 128; "Waffenschmied," 121; "Walküre," 121; "Aida," 118; "Huguenots," 109; "Meistersinger," 107; "Daughter of the Regiment," 98; "Cricket on the Hearth," 97; "Fra Diavolo," 97; "The Hermit's Bell," 84; "Nacht-lager in Granada," 82; "La Juive," 77; "Siegfried," 77; "Stradella," 74; "Prophet," 72; "L'Africaine," 71; "Postillon de Lonjumeau," 70; "Rheingold," 61; "Hans Heiling," 60; "William Tell," 60; "Götterdämmerung," 58; "Tristan," 58; "Robert le Diable," 56; "A Basso Porto," 53; "Traviata," 52; "Dame Blanche," 50; "Lili-Thee" (Curti), 50; "Nuremberg Doll," 43; "Wildschütz," 43; "Rigoletto," 41; "Rienzi," 40; "Oberon," 39; "Bartered Bride," 38; "Golden Cross," 36; "Otello" (Verdi), 36; "Lobetanz," 30; "Orpheus," 29 performances. In this grand total, Wagner, of course, takes the first place, he having been represented with ten operas, no less than over 1,200 times. Next to him (oh, cruel irony of fate in the history of art!) stands Lortzing, poor Lortzing, with over 500 performances of five of his operas. Then follows Mozart, with about 450 representations of three operas; Verdi, 436, with five operas, and Meyerbeer, over 300, with four operas. Gluck seems to have disappeared from the opera repertory with all but his "Orpheus."

In the field of operetta neither Johann Strauss nor Offenbach are victors, but the English composer Jones, whose charming "Geisha" has seen more than three hundred performances in Germany during the stated period of time. The works next in demand were "Fledermaus," 179; "Obersteiger," 113; "Beggars Student," 102; "Vogelhaendler," 102; "Orpheus," 52; "Belle Helène," 47; "Fatinitzka," 46; "Mikado," 42; "Boccaccio," 41; "Gasparone," 29; "Beautiful Galathea," 38 performances.

The time of the ballet seems to have gone by entirely. Only "Puppenfee," with 106, and fantasias from "The Bremen Rathskeller," with 89 performances, make an exception, for even Bayer's pretty and melodious "Vienna Waltzes" ballet was given no more than 23 times.

Berlin at present is visited by several foreign composers. Ferdinand Le Borne, the French composer, is here watching over the fate of his opera "Mudarra," which is to be brought out by the end of January next. Long before that time we are to have Chabrier's posthumous one-act opera, "Briseis," which his devoted friend, Edouard Herrmann, from Paris, is at present studying with the Royal Opera House forces. Then we have here the Italian composer Coata, who intends to bring out his pantomime, "L'Histoire d'un Pierrot," at the Berlin Theater, and, lastly, we have here at present the Italian Franc Ellano, whose opera, "The Source of Enschrir," was recently produced with remarkable success at Breslau.

Leoncavallo has just finished the libretto of his next opera, "The Roland of Berlin," the idea for which was suggested to him by Emperor William II.

Weingartner's new symphony in G major was received with much applause at last night's first performance at a Cologne Guerenide concert, under the direction of the composer. A telegram describes the work as of Brahms and Mendelssohnian style and inspiration. The combination would seem a rare and perhaps a felicitous one.

Miss Augusta Cottlow will play the Chopin E minor concerto, under Court Conductor Mann's direction, at Oldenburg, on the 23d inst., and on Saturday, the 26th inst., she will give a soirée at Dresden, together with the renowned vocalist, Camilla Landi. The American young lady's piano recital at the Singakademie is to come off on December 13.

#### Dates of the Cycle.

THE dates of the performances of "Der Ring des Nibelungen," to be given at the Metropolitan Opera House, were announced last night. Two performances of the cycle will be given, one in the afternoon and one at night. "Das Rheingold" will be sung on Thursday evening, January 12, and on Tuesday afternoon, February 7. The evening performance will commence at 8:30 and finish at 11; the afternoon performance will commence at 2:30 o'clock and finish at 5. The second opera of the cycle "Die Walküre" will be sung on Tuesday evening at and close at 11:45 on January 17. The afternoon performance, which will be given on February 9, will commence at 1 o'clock and end at 5:15. "Siegfried" will be sung on Tuesday, January 19. The performance will begin at 7 and conclude at 11:50. The afternoon performance will commence at 1 o'clock and conclude at 5:50. "Götterdämmerung" will commence at the evening performance on January 24 at 6:45, and end at 11:45. It will be sung on Thursday afternoon, February 16. The curtain will rise at 12:45 and fall for the last time at 5:45. New scenery and costumes are promised, with the Wagnerian singers in the company here and to come.

TO LET—A musician's studio for several days each week. Address L. Hood, 114 West Thirty-fourth street, or call Tuesdays or Fridays between 7 and 2 o'clock. Room 86.

VOICE REPAIR.—A vocal expert of this city who has made special studies in that direction will repair voices that have been impaired either by false methods, strain or neglect.

Vocalists who sing off pitch can have this defect remedied. No medicines, no diet, no operations of any kind. An easy, simple remedy, based upon the application of legitimate methods that apply equally to the young and inexperienced as well as to the trained singer. Address "Repair," care THE MUSICAL COURIER, 19 Union square.

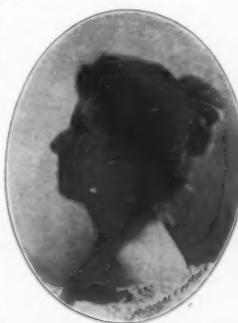


**ISIDORE LUCKSTONE,**  
The Accompanist and Musical Director.  
Style, Repertoire, Finish. VOCAL CULTURE.  
PERMANENTLY IN NEW YORK.  
Studio: 536 Lexington Ave., or address  
Musical Courier.

**WIENZKOWSKA**

Sole authorized and principal assistant of LESCHETIZKY  
in America. Teacher and Concert Pianist.

STINWAY HALL, or 147 West 82d Street, NEW YORK.



**MME. FLORENZA d'Arona**  
PRIMA DONNA.  
The vocal instrument perfected tone by tone. Traditional Grand Opera and Oratorio analytically interpreted and adapted. Famous Cadenzas.  
ORATORIO, CONCERT, ETC.  
Only serious pupils accepted.  
124 East 44th Street,  
NEW YORK.  
Season commenced.



**EDITH J. MILLER,**  
CONTRALTO.  
Oratorio. Concerts.  
RESIDENCE:  
125 East 34th Street,  
New York.

Townsend  
H.  
Fellows

**CHOIR AGENCY**

501-502  
CARNEGIE HALL

### The Worcester Music Festival Report.

THE annual meeting of the Worcester County Musical Association took place in Worcester December 1. George W. Chadwick has been re-engaged for another year as conductor. After thirty-one years of service the librarian, George W. Elkins, resigned, and Paul B. Morgan was appointed in his place. Walter S. H. Kennedy was elected director in place of Mr. Morgan and Josiah M. Lasell of Whitinsville, was elected a member of the association.

Samuel W. Wiley and Arthur J. Bassett were re-elected directors for four years, and the hold over members of the board are Edward L. Sumner, J. Vernon Butler, Charles I. Rice, Charles A. Williams and Col. Samuel E. Winslow.

The old board of officers, aside from the librarian, was re-elected, as follows:

President, Charles M. Bent; vice-president, Daniel Downey; secretary, Luther M. Lovell; treasurer, George M. Bliss.

President Bent's annual report is as follows:

To the members of the Worcester County Musical Association: Gentlemen—In compliance with by-law regulations, I herewith present the annual report required of the president.

I extend to you cordial congratulations. The prophecies made by our friends at the close of the fortieth festival have been fulfilled. The fruitage of the superior work of that series of concerts in the generous support of this. The lively bidding and the spirit of cheerfulness at the last auction sale of season tickets were happy omens of the confidence and interest that animated our patrons throughout the festival.

Large audiences of enthusiastic people attested the purpose of our citizens to sustain this association in its laudable work. Praise and generous encouragement were on every hand. And it gives me the greatest pleasure for myself and in your behalf to thank those good people for their confidence and support so essential to our well-being.

The forty-first festival of this association has passed into history. Its successes and failures have been noted and discussed by our patrons in a friendly and encouraging spirit in most instances, for which helpfulness we are grateful.

As we take a retrospective view of the long period indicated by the number of these festivals we cannot restrain a sense of satisfaction as we see the great advance made in the standing of this association.

The progress has not been one grand bound from a level of utmost simplicity of musical effort to the present exalted position, but step by step has it been accomplished, ourselves learning as we educated others, until now our position is as honorable as it is conspicuous.

Having attained this high level we can but feel a great responsibility resting upon us as successors to those who built so well in the past, hence it is that every year, as the managers plan for a coming festival, they have great anxiety for the outcome of their plans, that the results shall equal the progress of former days.

Especially was that the feeling when the scheme for the

forty-first festival was laid out. The financial disaster which overtook the fortieth hung over them like a cloud, not as a beacon to point the way, but of depressing doubt and uncertainty.

Happily, the men did not flinch under the task, but, encouraged by the assurances of many friends, who assured them that the musical success of last year justified their continued support, they entered upon the work with renewed energy, though harassed by doubts born of their recent failure. As the work progressed and the time appointed approached numerous indications of interest were in evidence, and it at last became quite evident that a rally of support of potent force was in store for the coming festival.

The board eagerly caught at this straw of promise, and nourished the spirit of friendliness by judicious and frequent announcement of its plans as they developed, which met with favor and approval.

Among the many features the board introduced to further the interests of the association and cater to the comfort and convenience of its patrons was the change made in the method of selling the season tickets. That radical departure had been in the minds of some of the managers for some time, but action was necessarily delayed until now. It commended itself to our patrons at once, and I believe it contributed more to the financial success of this festival than any other one feature.

Sale by auction is the only fair method, but in the old plan there was so much uncertainty the bidder was not at all sure of getting the location he paid for. Now, happily, that difficulty is removed, and the management and patrons are alike pleased.

The action of the managers of the fortieth festival that discarded the star system and selected better artists for all roles met with universal approval—at least so far as the matter came to their notice. It was therefore decided that a plan that had been tried and commended should prevail in the next festival. And, again, the artistic results of the forty-first festival have vindicated the judgment of the board.

"It is very commonplace to say that singers are men and women, subject to physical conditions that vary with circumstances; hence it is not surprising that among the large number constituting our corps some should fail to meet the expectations engendered by the hearing accorded by the committee.

This method of selecting singers is not relied upon solely, but every artist's record is carefully scrutinized, which, however, is also misleading, for newspaper reports are not infallible. We shall, therefore, always be liable to disappointment among the lesser artists.

[Mr. Bent here most amiably compliments some of the singers engaged for performing their duties. There is no reason why "capricious" artists should be tolerated. They should do their duty or be requested to retire, and if they happen to be foreigners that is not a sufficient reason for paying them extortionate salaries].

"Much was expected of the chorus this year. Those of the committee who had attended the rehearsals had seen

the steady advance in all points of good choral singing. Attack, expression and tone production were receiving careful and close drill, which resulted in an exceedingly well prepared choir for the performance of the oratorios, at least, the delivery being confident and firm, and sensitive to the conductor's beat, which promised the best work known to this chorus.

"Why, then, did not the performances of 'Elijah' rise to the heights expected? The explanation lies in the fact that the chorus had sung the oratorio seven times under another conductor. When choir and conductor were in the choir room they were compacted close together, and every motion and expression of the drill master were in plain view, and had their full effect, but when in the large hall and separated fifty feet or more, much of that control was lost, and the former teaching, which had not been fully eradicated by the new, made its influence felt; hence a performance inferior to the rehearsal.

"Conditions were different in the performance of 'Hora Novissima,' which had been studied under the composer and Mr. Chadwick, their methods having much in common, so there were no varying methods to be overcome; consequently there was a fine performance of that noble work.

"The break in the performance of 'Lily Nymph' was an accident, which, of course, should not have occurred, but which is liable to occur at any time. The work, which is charged with beauties, and many difficulties, did not have proper preparation, owing to lack of time.

"Those who criticised so harshly were ignorant of all these circumstances and conditions, or did not fully appreciate them, and, of course, could only judge by the results.

"The committee, however, is fully informed in all such matters and is keenly alive to the importance of keeping the chorus in a high state of efficiency, for it is the sun in the firmament of these festivals around which all else revolves, and upon which the reputation, even the life of this association depends.

"The board indicated its perfect understanding of the situation by its action two years ago. And its efforts in that direction will not cease until this chorus shall stand at the very head of choral bodies in this country.

"The fame of our new conductor and the reputation of these festivals conspired to create an unusually widespread interest in this festival. Professional musicians of varying degrees came in unusual numbers to hear, see and criticize; some intent on a friendly mission to encourage and applaud; others with motives quite reverse, which, in some instances, were not disguised, and in others were betrayed by the language adopted.

"Hence it is that opinions and comments were as opposed as were their animus.

"Our conductor labored under unusual difficulties. One season is insufficient to demonstrate, in full, the merits of the methods of a new conductor, and it is manifestly unfair to judge of results without further trial. These considerations should have had a controlling influence with all auditors, as they did with some, and as they do in the minds of the board of government.

"If I am correct in my reasoning, it will be eminently wise action and fair to all concerned to elect Mr. Chadwick conductor of the next festival, who is acknowledged

## S. FISCHER, MUSICAL AGENCY

Manager for the RICHARD ARNOLD STRING SEXTET. Write for terms and dates.

19 East 14th Street, New York.

PROGRAMS AND ENTIRE MANAGEMENT, WITH BEST ARTISTS, FURNISHED FOR ORATORIO, CONCERTS AND MUSICALES FOR LESS MONEY THAN ANY OTHER AGENCY IN THIS COUNTRY. ARTISTS FURNISHED FOR GRAND OPERAS AND OPERATIC CONCERTS.

GEORG

LIEBLING

The Great Pianist.

In America Next Season.

Information regarding Engagements may be obtained by addressing MR. N. VERT, 6 Cork St., London, W.



Court Pianist to H. H. the Duke of Saxe-Coburg and Gotha.



by all, even his severest critics, to be an accomplished musician, and who has really had no proper opportunity to demonstrate his ability as musical conductor of our music festivals.

"Those who have had no experience cannot understand the difficulties that surround the selection of choral works for these festivals. The program should be dignified, interesting and instructive, with an element of novelty, and all within the ability of our chorus.

"To accomplish this seems to be almost impossible many times, and calls for much thought, time and patient investigation.

"Heretofore, I think, the committee has been usually successful. That all the works selected have fulfilled the expectations of the committee cannot be claimed.

"This condition may be explained by the fact that the piano score is quite inadequate to reveal all the characteristics of a work scored for orchestra, chorus and soloist.

"Should we allow this difficulty to shut out all new works we should fail in our mission, and be rightly regarded as unfitted for our responsibilities. In this work the conductor should be consulted, and his opinions and advice should have due weight. But to allow him the great privilege of supreme control in this vital matter, as some claim should be done, would be a mistake.

"The committee is supposed to be intelligent and catholic and broad in taste. It represents the association, and as such can best judge of the scope of its work, and should have a well-defined plan in accord therewith. It represents the greatest interest, the most important factor. It is also in touch with its environment and knows the tastes and wishes of its patrons.

"The conductor may claim that by reason of his education and training, he should be the more competent, the wiser judge. The committee may admit that, in its general application, take him into its counsels, and in this manner attain the best results. It is claimed by some persons that this is impracticable. It has been in successful operation in this association for twenty years.

"You have heard the treasurer's report. In it we find much to please. From it we must draw some lessons for future guidance.

"The receipts of the festival amounted to \$12,704; the expenses amounted to \$12,674, showing a balance of \$30 on the right side, which, though small, is gratifying.

"The total receipts for the last ten festivals amounted to \$114,581, the average being \$11,458.

"The expenses for that time were \$123,402, an average of \$12,340, the loss being \$8,821, an average of \$882 per annum.

"The receipts for this year amounted to \$1,246 more than the average of the ten years, and during that time they have been exceeded but twice, in '95 by \$806; in '96 by \$62.

"These two years the 'star system' was in vogue—Melba

and Nordica. In the former year the profits amounted to \$228.49; in the latter the loss was \$1,000.

"The receipts from the sale of tickets, including rehearsals, in '96 amounted to \$9,324; this year \$9,268, but \$56 less than for a 'star' year.

"The premiums received this year amounted to \$334 more than for that 'star' year—\$1,525 and \$1,859 being the respective amounts. The difference of \$278 in favor of this year as against the 'star' year is an excellent indorsement of the present method.

"From these figures we come to two conclusions—the 'star system' will draw no more money than a good 'all round' system like that of this festival—and we can not count upon much larger receipts than those of this year, which were \$1,240 above the average for ten years.

"This small margin is precarious, and may appear on the other side at the end of the next festival.

"Many suggestions looking to the increase of the annual income have been made. All were of doubtful value.

"The association should have a large addition to its small fund, which has been reduced to \$4,911.46 by the losses of the past ten years. With a generous addition to that, the managers would be relieved from much anxiety and long life and prosperity would be assured to this time-honored society.

"For the disposition of this important matter, we trust in the wisdom and good will of our friends.

"Respectfully submitted,

"CHARLES M. BENT, President.

"Worcester, December 1, 1898."

#### Musicians Quarreling Again.

THE long standing jealousy between the Musical Mutual Protective Association and the Manhattan Musical Union has again broken out into open hostility. For a long time the two organizations have paid more attention to fighting each other than they have to fighting unorganized musicians. Each says it is the only simon-pure article in the shape of a union. The Protective Association has its headquarters at Sixtieth street and Third avenue, and its membership comprises members of some of the best bands in the city. Their rivals' headquarters are in Fourth street, near the Bowery, and the uptown union is sometimes rather contemptuous in references to it. No one is allowed to belong to both organizations, and this is what caused the trouble.

Robert Mullen is the secretary of the Manhattan Union, and recently he applied for admission into the uptown organization. His ostensible reason was that he desired to amalgamate the two bodies in order that they might fight non-union bands to better advantage. His action started a row.

Mullen's enemies declared that he wanted to be in both

unions so that he could have both organizations at his back in his effort to secure from Tammany Hall contracts to play during the summer on one of the recreation piers. No action has yet been taken by either union, but the downtown members are doing a good deal of talking. They say that even if the uptown fellows take in Mullen the rest of them will stand no chance to get in, because the examination demanded will be too high for anyone save a Paderewski.

Another charge made by the downtown crowd is that the Protective Association members follow other occupations for a living. The case of President Bremer is cited. He is said to get \$2,000 a year from music and \$3,000 a year from a political position. In answer to this Jacob Beck, ex-secretary of the National League of Musicians, with which the Protective Association is affiliated, wrote an open letter to the rival body charging the same offense. Among their members he cites a hotel keeper, a printer, a real estate operator and a photographer. Beck, who was a member of Beck's Band, of Philadelphia, which consisted of a father and seven sons, died suddenly since issuing the letter. The Manhattan Union affiliates with the Federation of Labor.—Sun, December 2.

#### Miss Clara Weinstein.

Miss Clara Weinstein, pupil of Max Bendheim, at her appearance the first social evening of the Leiderkranz Society sang Schubert's "Du best die Ruh" and Raff's "Bei Dir," and received great applause. The New York Staats Zeitung says: "It was to be regretted that the young singer, who has a bell-like, beautifully trained soprano voice, did not sing an encore. There is no doubt that Miss Weinstein will be soon one of the finest singers on the concert stage."

**HUGO HEINZ,** The... English Baritone.  
Concerts and Song Recitals.

Address: The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

**GWYLM MILES,** Baritone.  
Concerts, Oratorios, Musical Festivals.

For terms, dates, etc., address  
THE HENRY WOLFSOHN MUSICAL BUREAU,  
131 East 17th Street, New York.

DECEMBER AND JANUARY.

**Leonora von Stosch,** VIOLINIST.

WOLFSOHN'S MUSICAL BUREAU.

**ADELE AUS DER OHE,** CONCERT PIANISTE.

Worcester Festival and First New York Philharmonic Concert.

Address The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

**CÉCILE LORRAINE,** PRIMA DONNA SOPRANO.

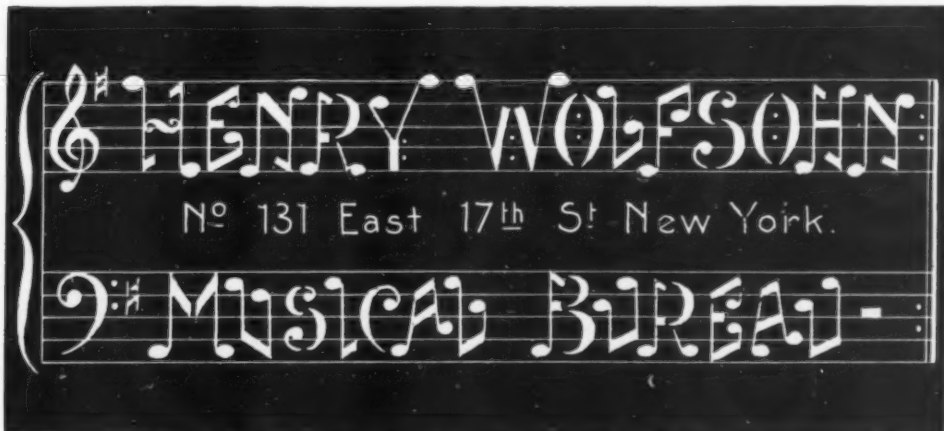
Concert, Oratorio, Opera.

For Terms, Dates, etc., address  
The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

**KATHARINE FISK**

Concerts, Musical Festivals,  
Oratorio, Song Recitals,

FOR TERMS DATES, ETC.,  
The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.



**...MADELINE SCHILLER,**  
The Eminent Pianiste.

Address :

The Henry Wolfsohn Musical Bureau,

—131 East 17th Street, NEW YORK.

# THE MUSICAL COURIER.



BROOKLYN, December 5, 1898.

MORE than usual interest was manifested in the concert given in the Academy of Music last Wednesday evening under the auspices of the Brooklyn Institute of Arts and Sciences and the Arion Singing Society, a club of men.

The society did some remarkably fine work, and had able assistance in an orchestra of forty musicians, most of whom had been members of the Seidl combination. Franz Kaltenborn was concertmeister, and Arthur Claassen, director of the society, conducted. The soloists were Mme. Stella Brazzi, and chorus members, with Robert Thallon as accompanist.

The program, one of merit, embracing standard music and several new selections, is here given:

Overture, Tannhäuser..... Wagner  
Orchestra.

In a Stormy Night.....Altenhofer  
Arion Society and orchestra.

(Incidental solo, by Dr. W. John Schildge, baritone,  
member of the society.)

Before the Door of the Wigwam.....Stearns  
Orchestra.

Aria, O Pretres de Baal (Le Prophète).....Meyerbeer  
Madame Brazzi and orchestra.

King and the Bard (chorus à capella).....F. Hegar  
Arion Society.

Andante Religioso (Blessed Hour).....Claassen  
Slavonic Dance.....A. Dvorák  
Orchestra.

Chorus (à capella), Ah, Do You Remember?...C. Fiqué  
Arion Society.

Warum?.....Tschaiowsky  
The Bird and the Rose.....Horrocks  
Madame Brazzi.

Chorus (à capella), My Old Kentucky Home.....Foster  
Arion Society.

In the Hall of the Mountain King.....E. Grieg  
Orchestra.

The Bard's Curse.....G. Grünwald  
Walter Presting, baritone, member of the society.

Arion Society and orchestra.

The opening number was finely rendered, though the orchestra was too small to give it full power. The two orchestral novelties—from the unfinished suite of "Hiawatha's Wedding," by Theodore Stearns, and the "Andante Religioso," by Arthur Claassen, were both agreeable bits of descriptive writing, which presented the work of our young authors in a favorable light, and were essentially modern in style. The two authors, with Carl Fiqué, received a special tribute of applause.

The chorus singing was excellent throughout. Their first and last numbers were with orchestral accompaniment, the rest without accompaniment. Mr. Fiqué must have credit as being the author of the sweet words of his prize song as well as for its lovely music. It was beautifully sung. The similarity of the German and English words was remarkably apparent in the "Old Kentucky Home," the only number to which an encore was allowed, this being "Hard Times Come Again No More," and the only selection sung in English.

Grünwald's "Bard's Curse" is dramatic and full of vitality, and increases the favorable impression created by his "Harold," brought out two years ago by the Arions. It reminds one a little of the Smetana "Vyserad," perhaps because of the harp obligato, played by the piano last Wednesday and by the stormy character of the music, almost Slavonic in quality. The orchestra showed rough-

ness in some of the impressive passages, but never enough to mar the effect of the whole. Mr. Presting rendered his solo in dramatic style, entering thoroughly into the spirit of the writing, as did the conductor, orchestra and chorus, the last named developing great power at times, which was always well produced. Mr. Claassen deserves gratitude for presenting such works.

Madame Brazzi seemed not to be in the mood for singing, for her work lacked sympathy. Or it may be she missed the surroundings of the theatre. She has a fine, resonant voice, a dramatic delivery, and an intelligent comprehension of the music, and her enunciation is all that could be desired. If she would only infuse a little warmth into her work.

Institute offerings for this week are the piano recital by Rosenthal this evening, which has had previous announcement here, and the chamber music on Wednesday evening at Association Hall, by the Spiering String Quartet of Chicago, which made such a favorable impression here last year. Their program will include the Haydn quartet in D major, op. 64, No. 5, for strings; Novelletten in A minor, op. 29, for piano, violin and cello, Gade, and a quartet in C, op. 59, No. 3, Beethoven. The two quartets touch opposite extremes in chamber music, and the Gade trio is quite new here. The members of the quartet are Theodore Spiering, first violin; Otto Roehrborn, second violin; Adolph Weidig, viola; Herman Diestel, cello. They will be assisted by Miss Katharine Linn, a pianist who, I believe, was first heard here at a concert at Memorial Hall, about four years ago, shortly after making her début. She then created a good impression which has been strengthened by subsequent appearances.

Franz Kneisel is to lead the second matinee and concert of the Boston Symphony Orchestra at the Academy on Friday and Saturday, December 16 and 17. So the illness of Mr. Gericke does not cause us the uneasiness it otherwise would, while at the same time we regret that he must suffer, and hope for his speedy recovery. Franz Kneisel is held in most affectionate regard here, and has made his name "one to conjure with" musically. His first appearance in Brooklyn was at the third concert in the second year of Mr. Gericke's direction, October 31, 1885, when he was but twenty years old, and his selection was the concerto by Beethoven. Even then he was a finished violinist.

His programs for the December concerts are well selected (and what it means to arrange a program is comprehended by but few). The magnificent Tschaiowsky symphony in E minor, Saint-Saëns' beautiful symphonic poem, "Omphale's Spinning Wheel," and Berlioz overture to "Benvenuto Cellini," with its rich and sensuous tone color, comprise the orchestral numbers for the matinee. For the evening Schumann's second symphony in C major, Mendelssohn's overture to "Fingal's Cave" and Liszt's third symphonic poem "Les Preludes" will give ample opportunity to all instruments of the fine orchestra.

Willy Burmester will play at both concerts: in the afternoon Beethoven's violin concerto in D major, op. 61, and in the evening the Paganini D major concerto. Of course the latter, as he has a superstition that the playing of Paganini's music at his first appearance in a city brings him good luck. We are looking forward to hearing this artist, this youngest of the great violinists, this pupil of Joachim, whose technic is said to surpass everything since Paganini.

We have here a number of young society woman, principally of the Heights, who several years ago banded themselves together, forming a singing society called the Brooklyn Amateur Musical Club. Its director is Harry Rowe Shelley, and it gives four informal concerts during the season and one evening concert. These are held at the Pierrepont Assembly Rooms, the dates this season being November 28, January 9, February 27 and March 27, for the afternoon performances, and February 7 for the evening. The programs are pretty souvenirs, headed by the

club monogram, surrounded by a garland of laurel, batons, trumpets and castanets. The club is not contented to do the usual slight work generally distinguishing amateurs, but really studies and is a credit to its director, and has brought out several new works in a creditable manner. Its audiences are select, being chosen by invitation, and there are certain restrictions as to extra guest tickets, and that the same Brooklyn guest shall have but one invitation in a season except for the evening concert.

It is always aided by professionals. Those at the last concert on Monday ere Miss Lillian Littlehale's 'cellist, and Miss Gaylord, soprano, the latter being the soloist of Plymouth Church.

Miss Littlehales was accompanied by her sister, Miss Florence Littlehales, and charmed her audience by her fine playing, the brilliant "Czardas" and the familiar "Nazareth" receiving the most applause. Miss Gaylord was accompanied by Mrs. Skeffington Norton, a club member, and sang a number of pretty songs gracefully in a sweet, light voice. The club was heard to best advantage in the dainty "Who Is Sylvia?" and Brahms' "Love Songs."

The full program was as follows:

Hearts Light as Air.....Wekerlin  
Who is Sylvia?.....Schubert  
The Club.

Violoncello—  
Czardas.....Adolph Fischer  
Adagio.....Bargiel  
Caprice Slav.....Ph. Scharwenka  
Miss Lillian Littlehales.

The Fountain.....H. H. Huss  
The Club.

Songs—  
Bird and the Rose.....Horrocks  
Ariette.....Vidal  
Miss Margaret Gaylord.

Love songs.....Brahms  
The Club.

Violoncello—  
Nazareth.....Gounod-Tours  
Tarantelle.....Popper  
Miss Lillian Littlehales.

Songs—  
Thy Beaming Eyes.....MacDowell  
In the Woods.....MacDowell  
The Bluebell.....MacDowell  
Miss Margaret Gaylord.

A Serenade.....Horrocks  
The Club.

At its conclusion there was an informal reception, when tea was served from three tea tables presided over by Miss Ethel Moss, Miss May Chittenden and Miss Caroline Dow. The decorations were white carnations and ferns, American Beauty roses and chrysanthemums, the last named flower in yellow also adorning the stage.

Fifteen members of the Woman's Stringed Orchestra, of New York, under Carl V. Lachmund, Miss Hildegard Hoffmann, soprano; Miss Ida Branth, violinist; Miss Leon-tine Gaertner, 'cellist; Tor Van Pyk, tenor; Miss Charlotte Deming and George Corwin Stout, accompanists, gave the first of the winter's series of entertainments at the Union League Club on Tuesday evening. The audience numbered more than 600 and overflowed the spacious hall into the adjoining rooms. It was a most cordial collection of men and women, and it applauded all the program numbers. But it outdid its other tributes in the handicapping which followed Miss Gaertner's only solo, the Polonaise by Popper. Miss Hoffmann sang brilliantly, Miss Branth handled her violi nwith skill, Tor Van Pyk's Swedish songs were a revelation of beauty, and the orchestral playing was brilliant and masterly. This program was interpreted:

(a) Menuetto, Mozart; (b) Serenade Song, Schubert, adapted for viola and violin obligato, harp and string orchestra by Carl V. Lachmund, Miss Neidhart, viola; Miss Branth, violin, and Miss Berge, harp; (a) Norwegian song, "Mit hjerte og min lyre" (Kjerulf); (b) Swedish song, "Bella Sorrentina" (Hallstrom), Mr. Van Pyk; violin solo, Polonaise Brillante (Wieniawski), Miss Branth; "The Declaration," from "Liebesnovelle" (Krug), string

## H. PLUNKET GREENE



The  
Great  
English  
Basso.

In America January  
to March, 1899.

For Terms and Dates  
address  
STEWART HOUSTON,  
Care of MORRIS REND,  
144 West 74th St.,  
New York City.  
Chickering Piano used.

## INEZ GRENELLI,

SOPRANO.

Concert and Oratorio.

VOCAL INSTRUCTION. 209 West 80th Street, New York.

## MINNA KELLOGG-MOLKA,

CONTRALTO.

Opera, Oratorio, Concert.

Address care THE MUSICAL COURIER.

## IDA SIMMONS,

PIANISTE.

Sole Direction VICTOR THRANE,  
Decker Building, 33 Union Square, New York.

## FRANK KING CLARK,

BASSO.

Management Mrs. GEO. B. CARPENTER,  
Fine Arts Building, Michigan Ave., Chicago, Ill.



BARONESS

de PACKH

Dramatic Mezzo Soprano.

Concert, Oratorio  
and Private Musicales.

For Terms and Dates address  
MAURICE GOULD,  
Former assistant of the late  
ANTON SEIDL.  
174 East 75th St., New York.



orchestra and harp; songs—(a) "Ecstasy" (Bach), (b) Spring song (Weil), Miss Hoffmann; (a) "Wiegenlied" (Cradle Song), Pester; (b) "Maerchen" (Little Legend), Komzak; violoncello solo, Polonaise (Popper), Miss Gaertner; two Gypsy songs (Dvorak), Mr. Van Pyk; Serenades (a) French, Pierné; (b) Italian, Fliege; songs (a) "Butterflies and Buttercups," Harris; (b) "Proposal" (Lewing), Miss Hoffmann; (a) "L'Abeille (The Bee)" Francois Schubert, played by five solo violins in unison, with string orchestra accompaniment, Miss Branth, Miss Cohn, Miss Deming, Miss Hahn and Miss Couper; (b) Rustic Dance, from Norwegian airs, Grieg.

An event of interest in the musical world was the marriage of Victor Baillard, the young baritone, and Miss Maude Winnifred Littlefield, which was celebrated at noon on Wednesday, at the Memorial Presbyterian Church, where the bridegroom is soloist. A beautiful musical program was sung by a double quartet, led by Will E. Taylor, organist of the church, who also contributed lovely organ music. The bride, a handsome brunette, was costumed in pale gray cloth, with yoke of white satin, outlined with pink fur, and bodice embroidered with white and silver. Her hat was large and gray, with gray plumes, and she carried white chrysanthemums. Her maid of honor was her cousin, Miss Florence Barr, whose toilet was fawn color. The best man was Charles Hamilton Littlefield, a brother of the bride, and the ushers were Warren Van Slyke, Edward Rider, Henry F. Condict, and Samuel D. Collett. The officiating clergymen were the Rev. Dr. Thomas A. Nelson, pastor of the church, and the Rev. Dr. A. J. F. Behrends, pastor of the Central Congregational Church. The wedding was followed by a breakfast at the home of the bride's parents, Mr. and Mrs. Wray Sands Littlefield, No. 237 Quincy street. The wedding trip will be brief because of Mr. Baillard's engagements. On their return they will live in one of the new apartments at the corner of Greene and Clinton avenues, which is prepared for their occupancy. Here they expect to give a series of musicales in January and February.

As a part of its Diamond Jubilee celebration, the Baptists of the old "First" Church, now called the "Temple," at Third avenue and Schermerhorn street, gave a musical service on Wednesday evening. To Prof. Edward Morris Bowman, organist and director of the Temple choir, is due the credit for arranging an unusual program of rare interest. It began with the Pilgrims' chorus from "Tannhäuser," by Temple orchestra and organ, followed by an anthem of the modern English school by Stainer, "Awake! Awake, Put on Thy Strength, O Zion."

Professor Bowman then gave a short address, after which came the oldest Hebrew music, known as the signals on the shophar or ram's horn, used by the children of Israel during the exodus. (1) To order the host to advance; (2) to call them together for worship; (3) to warn them of the attack of an enemy.

These signals were given by the Rev. David Cahn, cantor of Temple Rodolph Sholem, Manhattan. The oldest Greek music known, a hymn to Apollo. Discovered engraved on marble at Delphi, in May, 1893, by the French Archaeological School at Athens. Composed about 278, B. C. Greek text restored by Henri Weil; English translation by C. F. Ardy Williams. Music transcribed by Theodore Reinach, and accompaniment, imitative of the Greek lyre, added by Gabriel Fauré, was sung, and sung well by the Temple choir. Bach's "St. Ann's Fugue" was played by Professor Bowman, and Part I. was concluded by "Ein Feste Burg," for orchestra, organ, choir and audience.

Part II. opened with some sacred music popular in the early days of the First Baptist Church, sung by the solo

and senior sections of the choir, the Rev. W. I. Southerton, assistant pastor of the church, acting as precentor. Some of the old tunes and words were so novel as to strike the audience almost as innovations. The selections were:

Ye Tribes of Adam Join—tune, Lenox..... Lord, What a Thoughtless Wretch Was I—Greenwich..... God Is the Refuge of His Saints—Greenfield..Lewis Edson Christmas Anthem, While Shepherds Watched Their Flocks—Sherburne..... Daniel Read Easter Anthem, The Lord Is Risen Indeed...Wm. Billings Child of Mortality.....Bray Anthem, modern American school, Before the Heavens Were Spread Abroad..... Horatio W. Parker, professor of music, Yale University. The Temple Choir. Congregational Hymn, All Hail the Power of Jesus' Name—tune, Coronation.....Oliver Holden Lined off by the precentor, Rev. W. I. Southerton.

#### PART III. (A)—SECULAR, OLD STYLE.

Come My Beloved, Invitation.....Kimball Strike the Cymbal.....Pucitta

#### PART III. (B)—SECULAR, MODERN STYLE.

Overture, The Golden Sceptre.....Schlegelgrell The Temple Orchestra. Part song, Love and Spring.....Max Weinzier The Temple Choir.

"Auld Lang Syne," participated in by all, concluded this most interesting program, whose like should be placed on the list of educational performances of every conservatory of music.

Haydn's oratorio, "The Creation," was sung at St. Mark's P. E. Church, Adelphi street, on Thursday evening, under the direction of William G. Hammond.

The soloists were Miss Hildegard Hoffmann, soprano; Frederick Harvey, tenor; Graham Reed, basso; Paul Martin, organist. The daily papers speak of this as being admirably rendered. I did not hear it. A preliminary and short address on the life and works of Haydn was delivered by the Rev. Spencer S. Roche, rector of the church.

Besides the Institute program already mentioned, other interesting musical occasions will take place this week. The second free organ recital will be given to-night by Hugo Troetschel, at the church where he is organist, the German Evangelical Lutheran, on Schermerhorn street, when Mrs. Grace Tolmies will assist.

This was the program:

Fantaisie and fugue in G minor, S. Bach; "In Paradisum" (new), Th. Dubois; canon in B minor, Robert Schumann; soprano solo, "Choral" (new), Christian Sinding. Mrs. Tolmies; Suite Gothique (new), L. Boellmann; Vision, J. Rheinberger; Fanfare, J. Lemmens; soprano solo, "Agnus Dei," G. Bizet, Mrs. Tolmies; piano accompaniment, Miss Mimi Lodge; Sonata No. 6, in B minor, op. 86 (new), A. Guilman; "Tannhäuser March," R. Wagner.

These recitals are very pleasant. There is no applause as they are given in the church. People sit quietly with evident enjoyment of the music which descends from unseen musicians, for the organ loft is at the rear of the building. The light is subdued and the coloring of the church grateful to the eye.

At Historical Hall on Tuesday evening the Brooklyn Vocal Quartet, Mrs. Alexander Rihm, soprano; Miss Marie Maurer, contralto; Franz Louis Berger, tenor, and Gustave Holm, basso, will give the first of a series of three concerts. They will be assisted by Alexander Rihm and Herman Spielter, pianists, and will give "Springtime and Love," H. Hoffmann; a song cycle of nine numbers with piano accompaniment, "Song of the Night," H. von Herzogending, and the gypsy songs, Brahms. The

piano numbers will be a manuscript concerto of Mr. Spielter, played by himself, with second piano taking the place of orchestra, and Liszt's symphonic poem "Les Preludes," in his own arrangement for two pianos. "In a Persian Garden," Lehmann, and Umlauf's "Mittelhoch-deutsches Liederspiel" will be sung at the second and third concerts respectively, the dates to be announced later.

H. Eskerche will direct the concert to be given by the Brooklyn Musical and Dramatic Society on Tuesday evening, when a miscellaneous program will be contributed by members of the club.

The last free organ recital in the Clinton Avenue Congregational Church will take place on Tuesday evening. Scott Wheeler will then be assisted by Mrs. Marshall Pease, contralto, and Victor Baillard, baritone.

The Cecelia Ladies' Vocal Society will give its first musical of the season on Wednesday evening at the Knapp Mansion, on Bedford avenue, the entertainment to be followed by a reception. These occasions are most enjoyable, as John Hyatt Brewer chooses good music and drills his society well. The society's numbers will be: "Bridal Song," Cowen; "Nymphs and Shepherds," Purcell; "The Primrose," Platte; "The Mother's Prayer," Schaecker; "The Maiden's Song," Berwald; "Winter Song," Brewer; "Young Lovell's Bride," Haesche. Incidental solos in the last named will be sung by Miss Ada L. Lohman, soprano, and Miss Margaret M. Leverich, contralto.

The soloists will be Mrs. Katharine Fisk, contralto, of Chicago; Dudley Buck, Jr., tenor, and Arthur Rowe Pollock, the blind pianist. Mrs. Fisk's numbers will be "Lungi dal Caro Bene," Secchi; "Bendermeer Stream," old Irish; "Rockabye Dearie," Brewer, and the duet with Mr. Buck, "Dews of the Summer Night," ("Don Munio"), Dudley Buck. Dudley Buck, Jr., will sing "At Parting," Liddle, and "The Tempest," Buck. Arthur Rowe Pollock will play "On the Lagoon," Sternberg, and the C sharp minor Polonaise, Chopin.

This will be Mr. Buck's first appearance here since his return from Europe early in the fall, as he has unfortunately been very ill. Mrs. Fisk was contralto in the Lafayette Avenue Church choir, of which Mr. Brewer is leader, for a time in the spring, as long as her engagements permitted. She is as charming socially as musically, being well known in Chicago society.

Cecelia anticipates giving a crystal euche in January in commemoration of its fifteenth anniversary. Mrs. Bernard Peters is its president.

The Apollo Club, Brooklyn's oldest male vocal society, this year begins its twentieth season under its present conductor, Dudley Buck. Many of its charter members still remain; the places of others are taken by their sons. The club's subscription concerts are always of great interest. The first this season will be held on the evening of Tuesday, December 13, and as usual at the Academy of Music. The chief number will be Dudley Buck's new cantata, "Paul Revere's Ride" (first time), with tenor and baritone solos by Charles Stuart Phillips and Henry Brown. Mrs. Fisk is also to sing at this concert: Aria, "Divinites du Styx" ("Alceste"), Gluck; "Sandmännchen," Brahms; "Death and the Maiden," Schubert; two folksongs, "Love and Joy" and "The Northern Days," Chadwick.

The Kaltenborn String Quartet will play the orchestral part of "Paul Revere" and will contribute several numbers.

Miss Frances L. Maitland, pianist; Miss Emily A. Maitland and Miss Jessie Jay Burge, three young women whose talent is known and appreciated on the Heights, of which section their families are old residents, have associated

**MISS MONTEFIORE**  
Head of Vocal Department  
New York College of Music.  
(ALEXANDER LAMBERT, Director).

Private Studio and Address:  
**THE GRENOBLE, New York.**  
Marguerite

**HALL,**  
MEZZO-SOPRANO CONTRALTO.  
Concerts, Recitals, Oratorio.  
Address: THE BROADWAY,  
1425 Broadway, NEW YORK.

**SARA ANDERSON.**  
Pupil of  
Jacques Bouhy, Paris.  
Georg Henschel, London.  
Oscar Saenger, New York.  
**SOPRANO.**  
358 East 50th St.,  
New York.

**J. M. FOOTE,**  
31 & 33 West 24th Street,  
NEW YORK.  
Information Bureau on Entertainments, Fetes, Musicales and Amateur Performances.  
Furnishing at all times first-class artists from the Concert, Operatic Dramatic and Vaudeville fields; organizing and coaching Amateur Entertainments. Society and Club work a specialty.  
Typical Orchestras for Dinners, Promenades or Musicales. Lists always open for well-known professionals or advanced amateurs.  
**MR. & MRS. ADOLF HAHN,**  
SOLO VIOLINISTS.  
Address Shearer Lyceum Bureau,  
H. B. KLUM, Mgr. CINCINNATI, OHIO.

**ANITA LLOYD,**  
SOPRANO.  
Oratorio and Concert.  
Has toured with:  
TERESINA TUA, France  
ARNA SEXEREAU, and  
GEORG LIEBLING, Germany.  
Personal Address:  
338 West 56th Street, NEW YORK.

**Woman's String Orchestra of New York.**  
(40 selected professionals). Carl V. Lachmund, Conductor.  
Leontine Gaertner, Cellist; Ida Brauth, Violinist, and other soloists.  
Washington Concert (National Theatre, charity) netted \$1,600.  
New York Concert (Daughters of Revolution), \$1,600.  
"Unquestionably the finest Woman's Orchestra in existence."—N. Y. World.  
"Great precision of attack; a good, full tone and an abundance of spirit."  
—New York Herald.  
Address for Circulars and Terms 132 W. 88th St., New York City.

**J. F. Arens,**  
The Voice Specialist.  
Studio: 305 Fifth Avenue,  
New York.  
Fall Term begins Sept. 15.  
Voice tests daily at 2 P. M., except Wednesdays.

## THE MUSICAL COURIER.

themselves for the purpose of playing at parlor and church entertainments, and have already had several goods engagements.

Mr. and Mrs. Will Edward Taylor have issued invitations for their second musical to be given on Saturday of this week at their home 477 Ocean avenue, Flatbush, at 11 A. M. Mrs. Isaac Mason, Mrs. Louis German, Miss Mae Belle Mason, Miss Blanche Morrison and Miss Carrie Stephens will assist in receiving. Miss Stephens is a debutante who will make her first bow in society at a reception to be given in her honor on Thursday evening by her parents, Mr. and Mrs. Benjamin H. Stephens, at their handsome mansion on Flatbush avenue. The program will include miscellaneous numbers in the first part, and the "Persian Garden" for the second half. The artists are to be Miss Sara King Peck, soprano; Miss Mabelle Bond, contralto; Roland Paul, tenor; George Fleming, baritone; Mme. Kitty Berger Pancritius in harp-zither solos.

The first concert of the St. James Choral Society will be given at Association Hall Tuesday evening, January 3.

W. Paulding de Nilse, cellist, and Albert N. Carhart, organist, played respectively a berceuse by Godard and a caprice by Piaty and the Wely march and an offertoire by Salome, at an entertainment of readings given by Miss Rosamonde Taylor at Memorial Hall last Thursday. The musicians also played the incidental music for the reading of "Christalan, a Tale of Knighthood," written by Mrs. J. Spencer-Trask, a society woman here.

Dr. Henry G. Hanchett will give analytical piano recitals at De Pauw University, Greencastle, Ind., on Thursday and Friday of this week. These will be similar to those delivered before the Brooklyn Institute. In February Dr. Hanchett will go to Florida to take charge of the music at the De Funiak Springs Chautauqua.

Miss Bessie M. Bowman, daughter of Professor Bowman, sang yesterday at the dedication services of the Warren Avenue Baptist Church, Boston, Mass., of which the Rev. J. K. Dixon is pastor.

It is proposed to give a season of English opera here at the Criterion Theatre, a pretty little playhouse on upper Fulton street. The opening play will be "The Mascot" and the first performance will be on Saturday, December 24. Professor Lambert's orchestra is to furnish the music and Samuel H. Johnson, manager of the theatre, will be in charge. Names of the singers are not yet announced, but the public is assured they are all well known, and further that should this venture be successful another opera will be put on the following week. This is to be either "The Chimes of Normandy" or "The Mikado."

A. E. B.

### Miss Rebecca Wilder Holmes.

This promising young violinist played recently in New Haven, Conn., and made a good impression. The subjoined notices tell of her success:

The musicale last evening introduced, in the person of Miss Rebecca Holmes, a young and decidedly brilliant violinist. She has the power of expression and a depth of feeling in her playing which is wonderful. She is spoken of by critics as a violinist of marvelous promise.—The New Haven Palladium.

Miss Holmes played delightfully last evening. Her tone is broad and pure, and she is a true exponent of her master, Dr. Joachim.—The New Haven Register.

Miss Rebecca Holmes played from Max Bruch's Second Concerto the adagio ma non troppo, and from Mendelssohn's concerto the andante and finale. This young violinist, a pupil of Joachim, plays with marvelous technic and with a pure, even tone.—The New Haven Record.

Miss Rebecca Wilder Holmes, the violinist, proved the favorite soloist of the concert. She plays beautifully, with superb technic.—The New Haven Palladium.

### Some Announcements.

THE Musical Art Society announces that the first concert of its sixth season will be given at Carnegie Hall on to-morrow (Thursday) evening. The second part of Bach's Christmas Oratorio will be given with the assistance of an orchestra and a chorus of 900 from the People's Choral Union.

The full program is as follows:

Adoramus Te..... Palestrina  
O Magnum Mysterium..... Vittoria  
Joseph Lieber, Joseph Mein..... Calvisius  
Es Ist Ein Ros' Entsprungen..... Praetorius  
Christmas Song..... Herzogenberg  
Christmas Oratorio, Part II..... Bach  
Ring Out, Wild Bells..... L. Damrosch  
German Folksong, arranged by..... Wullner  
Four quartets, op. 92..... Brahms

Arthur Whittig announces four Sunday afternoon recitals at Sherry's on December 18, January 22, February 26 and March 26. He will be assisted by the Kneisel Quartet. The first recital will consist of the following numbers:

Trio, B flat, op. 99..... Schubert  
Two movements from Sonata, E minor, op. 98..... Brahms  
Violoncello and piano.  
Quintet, A major, op. 81..... Dvorak

Alfred Gaul's historical cantata, "Joan of Arc," will be sung by the St. James Choral Society at its first concert, to be given in Association Hall on January 24 in Brooklyn.

The Women's String Orchestra will give a concert in Mendelssohn Hall next Saturday for the benefit of the Church of the Holy Communion. The program will be: Menuetto (from Nachtmusik)..... Mozart  
Concerto Grosso VI, finale..... Handel  
String orchestra.

Serenade (song adapted for viola obligato)..... Schubert  
Miss Niedhardt.

Violin solo, Polonaise Brillante..... Wieniawski  
Miss Branth.

The Declaration (from Liebesnovelle)..... Krug  
Maerchen (Little Legend)..... Komzak  
Violoncello solo (Polonaise)..... Popper  
Miss Gaertner.

Ave Maria..... Coombs  
Mrs. Gerrit Smith, soprano; Frederick Spence, violin;  
Dr. Gerrit Smith, organ; Charles Whitney  
Coombs, piano.

Pizzicato..... Fliege  
L'Abeille (The Bee)..... Schubert  
Country Dance (from Norwegian airs), op. 68..... Grieg

### Miss Mina Schilling.

The true musical temperament of Mina Schilling is shown in the individuality with which she invests the old-time arias and songs. She brings to her interpretation the delightful freshness of a purely artistic nature. Her own feeling is felt by the audience, and her artistic interpretation has been appreciated by artists wherever she has sung. Through the agency of Townsend H. Fellows she will sing at the Lotos Club the afternoon of December 15, and with the Oratorio Society at Holyoke, Mass., in "The Messiah," January 18.

### Two Baritones' Recitals.

Townsend H. Fellows and Heinrich Meyn will give a series of recitals in Carnegie Chamber Music Hall on the 12th, 19th and 26th of January and the 2d of February. They will be assisted by well-known artists, to be announced later. At one of these recitals Mr. Meyn intends producing, for the first in America, the new Liza Lehmann work, written especially for him, entitled "Young Lochinvar." Inasmuch as Mr. Fellows and Mr. Meyn are both baritones, these recitals will create interest in musical circles.

### Second Paur Symphony Concert.

THE public rehearsal of this concert takes place at Carnegie Hall on Friday afternoon; the concert on Saturday night December 10. The program proposed is as follows:

Symphony No. 3, in G major, Harold in Italy, op. 16..... Hector Berlioz  
Harold in the Mountains.  
Scenes of Melancholy, Happiness and Joy.  
March of Pilgrims Singing their Evening Hymn.  
Serenade of a Mountaineer of the Abruzzi to his Mistress.  
Orgy of the Brigands.  
Viola obligato, Nathan Franko.  
Concerto Pathetique..... Liszt  
(Arranged and orchestrated for piano and orchestra, from the original for two pianos, by Richard Burmeister.  
Richard Burmeister.  
Viviane, Symphonic Poem, op. 5..... Chausson  
Overture to the opera The Bartered Bride..... Smetana

### Hard on Schalk.

THE Chicago Tribune, in speaking of the operatic conductors, says:

After all, the Thomas Orchestra without Thomas is a vastly different affair. On the whole, their work was most praiseworthy and left little to be desired. This can hardly be said of Signor Mancinelli or Herr Schalk. The latter is a good, hardworking German conductor of the regulation pattern, but to judge by his Chicago performances he is absolutely without the divine afflatus. He did well enough to escape serious criticism and occasionally rose to the occasion, but he is not a Seidl or even a Damrosch, and that is the end of it.

It is true, Schalk is not a Seidl, but we found him better than Damrosch, for Schalk, at least, conducts. There is not very much to it in temperament, or feeling, or expression, or militant control, or color, or climax, or finesse, or obligato, or aid to the stage work, but there is conducting. In fact, Herr Schalk conducts himself well.

### Arthur Reginald Little.

This young American pianist gave recitals recently in London, and the music critics united in extolling his playing. Few of the young pianists now before the public have received such complimentary notices from London newspapers. Some of them are reproduced below:

Arthur Reginald Little, an American pianist, gave a recital yesterday. The program was made up of pieces chiefly by Mozart, Scarlatti, Chopin, Paderewski and Liszt. Mr. Little showed his possession of a firm touch and considerable executive facility.—The Standard, London, June 9, 1898.

A young American pianist, Arthur Reginald Little, gave a recital in the small Queen's Hall on Wednesday afternoon. He has many of the necessary qualifications, for he plays with a good deal of taste, and has considerable command over his resources. The two most hackneyed of Scarlatti's sonatas were given with much skill.—The Times, London, June 10, 1898.

The player displayed powers of an exceptional character, and surmounted all sorts of executive difficulties with the greatest ease. The brilliancy of his playing cannot be gainsaid, and it showed a power and delicacy that were thoroughly appreciated by the audience.—News of the Week, London, June 11, 1898.

In the Beethoven sonata he proved himself a very capable exponent of the great master, and played with intelligence and refinement. \* \* \* He was particularly successful in the Chopin nocturne, and two studies and the A flat polonaise, by the same composer, were played with power and good sense of rhythm.—London Musical Courier, June 18, 1898.

Arthur Reginald Little gave a very successful piano recital on June 15. He distinguished himself especially in his rendering of four pieces of Chopin's, which he gave with all the poetry, fire and entrain so few artists understand.—Kensington News, London, June 18, 1898.

## JOSEPH JOACHIM VIOLIN SCHOOL,

CARNEGIE HALL, NEW YORK CITY.

CONDUCTED  
BY HIS PUPIL.

Miss GERALDINE MORGAN, Violiniste, and Mr. PAUL MORGAN, Violoncellist.

Violin Classes, 'Cello Classes, Ensemble Classes for Piano, Violin and 'Cello; Orchestra Class, Quartet Class.

ONLY SCHOOL in AMERICA authorized by Prof. Dr. JOACHIM to teach his method.

For terms and full particulars call or address Studio 115 Carnegie Hall, New York.

## Meredith, The . . . Renowned Soprano.

Sole Direction: VICTOR THRANE, 33 Union Square, New York.



## SELMA KRONOLD, Dramatic Soprano.

With the International  
Grand Opera Company.

Mme. Kronold will accept concert engagements for season 1899 after her season is over with the International Grand Opera Company.

For Terms, Dates, &c., address  
HENRY WOLFSOHN'S MUSICAL BUREAU  
121 East 17th Street, New York.



## ANTON HEGNER

'Cello Virtuoso.

For Terms, Dates, &c., address  
LEADING MANAGERS, or

9 West 63d Street,  
NEW YORK.





BOSTON, Mass., December 4, 1898.

IN a communication to last week's MUSICAL COURIER my highly esteemed friend, Henry Wolfsohn, asks, apropos to the Rosenthal advance notices that I criticised in your issue of the 23d ult.: "What will Mr. Woolf say if these advance notices are nothing more nor less than the outbursts of enthusiasm of two of New York's best known and most able critics—James G. Huneker and Vance Thompson?"

As I do not wish to have Mr. Wolfsohn on the tenter-hooks of suspense any longer than is absolutely necessary I take this early occasion to assure him that, regarding the alleged "outburst of enthusiasm" attributed to Mr. Huneker I have nothing to say except "Bosh!" The notice in question was not an "outburst" of any kind, nor was there a trace of enthusiasm in it. It was simply a bit of news, a recapitulation of foreign comment on Mr. Rosenthal's piano playing two years ago, and in which Mr. Huneker gave no opinion or judgment of his own. It is not easy to perceive wherein a statement of what other people have said can be construed by anyone with a passing fair knowledge of the English language into "nothing more nor less than an outburst of enthusiasm." And remember that this particular "outburst" is twenty-four moons old, was written in advance of Mr. Rosenthal's reappearance in this country after years of absence, and that Mr. Huneker had not heard him play in the long interval of time that elapsed between his departure and his return.

Now, my dear Mr. Wolfsohn, read the following "advance notice" carefully and then tell me if you really believe it bears any resemblance to an outburst of enthusiasm, or is a mere collection of numerous bits of gossip set forth with more or less of sly irony:

"I was told in London that Spivinski, the famous Polish hanky-panky man, is, according to the most learned authorities on the art of hanky-pankysm, the man among men, the king of hanky-pankysm. He storms at Wonder's portals technically, and his sleight of hand is described as being fabulous, sensational and a miracle of perfection. Now, perfection in any art is rare, but Spivinski begins where most hanky-pankysm ends. We are ripe in America for hanky-pankysation of this sort; hanky-pankysation that, like the Impassioned Press Agent, reasons not, cajoles not, but sweeps you off your critical legs. The hanky-pankysm who can accomplish all the wonders universally ascribed to Spivinski must be a magician. That he has improved vastly since his visit here some years ago is not to be doubted. He will be the evening star in the hanky-panky firmament this season."

Now, my excellent Wolfsohn, can you solemnly place your hand over your shirt bosom and insist that this is nothing more or less than an outburst of enthusiasm, or will you concede it to be nor more nor less than a little story detailing marvelous reports, accepted on hearsay, anent Spivinski's abilities in the art and science of hanky-

panky? And yet it is only a copy of your much treasured advance notice of Rosenthal, with the name of the artist and his art changed.

You say in your communication to THE COURIER: "I annex their writing in toto." I regret to be obliged to state that what you annex in toto differs materially in regard to text and quantity from what was forwarded to me for publication and was transcribed faithfully in THE COURIER of November 23. And let me add that I have just seen in a Minneapolis paper Mr. Huneker's notice still further subjected to press agent hanky-panky and with a successful attempt to make it appear of current date instead of two years old.

The notice of Vance Thompson, which you annex in toto, my dear Wolfsohn, in last week's MUSICAL COURIER, I never saw before. The notice that I received, and that Mr. Rosenthal assured me excitedly was by Mr. Thompson, was this: "The greatest pianist of the age is Moriz Rosenthal. There is no one to-day, probably there has never been one, who has his prodigious and prestigious command of the piano. The master has come again, and Maitre is more complete than ever. He will not be a fad, but will be something better—a success. He will play here on Wednesday next at a matinee at Music Hall for the last time, and no one should miss hearing him. Life will be sweeter and more enjoyable after listening to him."

As you will readily see, my widely respected Wolfsohn, this is not at all the "outburst of enthusiasm" you sent to THE MUSICAL COURIER, and you will also observe that your press agent revised and localized it for Boston, leaving me to burst in ignorance regarding Mr. Thompson's "prestigious" and "Maitre" share in it.

I cannot say that I have, as yet, fully recovered from the shock given me by Mr. Rosenthal when he triumphantly laid bare my crass density of intellect that prevented me from divining the authorship of the two "outbursts of enthusiasm"; but as soon as I was able to reflect that the authors themselves might find it somewhat puzzling to recognize their work in the form in which it reappeared, press-agentized, I began to take comfort and to mend, and am now well on the road to normal peace of mind. While I felt still crushed by the weight of humiliation that had been heaped on me, I became pessimistic to the extent of convincing myself that no heed how wildly extravagant and absurdly adulatory may be the advance notices sent forth by the hot-blooded, rhapsodic, adjectively hyperbolic and gorgeously conscienceless press agent of an artist, the great conceit of the latter hath stomach for it all.

Theodore Byard, the much-heralded English baritone, made his debut here in a song recital last week. The affair partook much of the nature of a society function by reason of the patronage under which he appeared. He is a manly looking and prepossessing young fellow, modest of bearing and with a decidedly well-bred air, but at the best he is no more than a fairly pleasing parlor singer, whose excellent phrasing indicates good musical taste, but who manifest little if any knowledge of the art of singing. His upper notes are strained and pinched, and his lower notes are throaty; while his breathing is unskillful and makes itself distressingly audible. Verily, society, at least here is not solicitous in the selection of its art protégés, admirable and wholly worthy as they may be personally. Let me hasten to add, in all justice to Mr. Byard, that he is quite unpretentious in his claims to high artistic consideration, that he is a pupil of Bouhy, of Paris, and that he has met with much success abroad as a salon singer. As he has been announced as the soloist for concerts by the Boston Symphony Orchestra in Cambridge and Providence, it is not unreasonable to presume that he may have vocal gifts that were not made apparent in his perform-

ances the other afternoon. Or was there a "null" that was too prematurely potent?

The most extraordinary new reading that it was ever my fortune, good or bad, to assist at, was given at a piano recital last week, when the opening movement of the Appassionata Sonata was given throughout at the hay-wagon pace of moderato molto, and with an exuberance of mournfulness that might have moved a sensitively sentimental paying stone to tears. I was not so moved, because, fearful of consequences, I fled incontinently when the first double-bar was reached, and I had learned the worst. I do not mention the player's name, for she is not without talent, and I hope that she may have taken to heart the criticisms on her remarkable innovation, and will reform it altogether. If you would like to have a weirdly unique musical experience, just try for yourself how that wonderful allegro assai sounds when turned into a pathetically slow movement.

The program for the seventh concert by the Boston Symphony Orchestra, in Music Hall last evening, was:

Symphony No. 9, in C major.....Schubert  
Symphonic Poem, Lancelot and Elaine.....MacDowell  
Omphale's Spinning Wheel.....Saint-Saëns  
Overture, Benvenuto Cellini.....Berlioz

Although Mr. Gericke, fortunately, is rapidly recovering from his recent severe illness, he was not in a condition that warranted his resumption of his duties as conductor at this concert, and therefore Franz Kneisel again assumed direction of the orchestra. It was a red-letter concert, the players being at their very best, and Mr. Kneisel leading with admirable skill and authority and with a fine and sympathetic appreciation of the characteristic color of the respective works. Mr. MacDowell's symphonic poem had its second performance here on this occasion, the first having been given some eight years ago under Mr. Nikisch. It is more interesting for the charming effects of its instrumentation, the richness, variety and balance of its tone hues, than for the value of its musical ideas, which are vague and unsatisfying. Whether by chance or design, the concert gave special prominence to the oboe, not only in the second movement of the symphony but in the "Omphale" and the Berlioz overture, and the purity, fullness and smoothness of Mr. Lougy's tone, the elegance of his phrasing and perfection of his technic, again made themselves delightfully felt. At the next concert Willy Burmester is to make his first appearance in this country, playing the Beethoven violin concerto.

David Bispham is to give a song recital in Steinert Hall, on the afternoon of the 13th inst. His program will be Schubert's "Die Schöne Müllerin." His press agent announces that the cyclus will be sung on this occasion for the first time here in its entirety, which is a mistake, the work having had several performances as a whole in this city.

This week will be prolific in concerts. To-morrow evening the Kneisel Quartet will give its third concert of the season, and will produce for the first time in Boston Saint-Saëns' caprice for piano, flute, oboe and clarinet, and César Frank's quartet for strings in D minor.

On Tuesday afternoon there is to be a song recital by Miss Alice Houghton and Francis Rogers, of New York. On Tuesday evening Leopold Godowsky is to give his first piano recital here; and on the same evening Mrs. Florence Hartmann will give a song recital.

On Wednesday evening the Cecilia is to have its first concert of the season, when will be performed for the



# WESTERN TOUR OF Katherine Bloodgood,

AMERICA'S FAMOUS CONTRALTO.

DIRECTION: VICTOR THRANE, 33 Union Square, New York.

first time here a "Stabat Mater" and a "Te Deum," by Verdi; Bach's cantata, "Sleepers, Wake," and Brahms' "Song of Fate." Miss Sara Anderson is to sing an aria from Tschaiikowsky's "Jeanne d'Arc."

On Thursday evening Miss Edith Thompson and Franz Kaltenborn, of New York, are to give a recital in Steinert Hall.

On Friday evening there is to be a concert under the direction of H. G. Tucker, at which Bach's "Missa Brevis" in A, the same composer's cantatas, "Thou Guide of Israel" and "O Light Everlasting," and other Bach music, will be performed by able soloists, an orchestra of thirty and a chorus of sixty-five. On the same evening there is to be a harp recital at Steinert's by Miss Harriet A. Shaw.

And the critic will have his ears as well as his hands full.

\*\*\*

The works to be given by the Handel and Haydn Society this season are: "The Messiah," "Saint Paul," "The Creation," and "Paradise and the Peri." The soloists already announced to participate in these performances are Charlotte Maconda, Josephine Jacoby, Johanna Gadski, Genevieve Clark Wilson, Gertrude Edmands, Evan Williams, George Hamlin, Joseph S. Baernstein, David Bispham and Ben Davies.

\*\*\*

The report of the treasurer of the Worcester County Musical Association makes public the fact that a net profit of \$30 was made on the concerts of the latest Worcester Festival. This cash balance, however, refers only to the concerts. Insurance, rent and other incidentals covering the entire year cause an actual deficit of about \$100 in the association accounts, the income from invested funds being not sufficient to provide for all expenses of this kind. The president says in his report that experience has shown that the "star" system will draw no more money than a good "all round" system, like that of the late festival. Also that the premiums received this year amounted to \$334 more than for the "star" year of 1896, \$1,525 and \$1,859 being the respective amounts. "The difference of \$278 in favor of this year as against the 'star' year is an excellent indorsement of the present method."

The president recommended that George W. Chadwick be re-engaged for another year.

\*\*\*

I have received an interesting note, anonymous, unless the signature, "Press Agent," is really the writer's name. He informs me that I am "off my nut"; that I "ought to take a reef in my pen"; that I "would not know so little if I knew more," and that I am "a 'dam' fool, anyhow." All which, being much more coherent, if not more reliable, than the material usually provided by the well-seasoned press agent, is cheerfully submitted on account of its novel lucidity of style.

\*\*\*

How earnestly the Music Commission is championing the cause of musical progress in Boston was convincingly manifested on Thursday morning last, when, according to the *Evening Transcript* of that date, about one hundred itinerant performers on the hurdy-gurdy appeared before members of the commission to demonstrate to them that the instruments belonging to the peripatetic artists were of good enough quality and sufficiently correct as to tune not to shock the ears of Boston and its environs. On the whole, the hurdy-gurdies went through the ordeal successfully. Not so, however, the hand organs and the accordions, most of which were in bad shape in regard to intonation, and to the possessors of these it was suggested vigorously that unless the instruments were repaired and tuned properly it would be idle to appear as applicants for licenses to give performances in public.

Oh, no! We are not doing anything to protect the fine Bostonian sense of perfect intonation from outrage, even in

the slums. Deep commiseration is expressed for the sufferings of the music commissioners who presided over the performances.

\*\*\*

It is understood that the new Boston Music Hall is to be based somewhat upon the plan of the Music Hall in Leipzig. The erection of the structure will have to be hastened, for it is sixteen months only before the imperative closing of the old Music Hall. The report is current that many of the subscribers of five years ago, since which time nothing has been done in the matter, have not responded promptly to the demand for the unpaid amount of their subscriptions. Mr. Higginson, however, does not seem to have any misgivings about the final result.

\*\*\*

What shall be said, sufficiently pointed in the way of reprehension, of the incorrigible quip and quidditer here, who, regardless of the dignity of the representatives of high art, has spoken of the countess who fell on her knees and made a wild plea for a kiss from the lips of an eminent pianist, as his Sauer "mash"? B. E. WOOLF.

#### A Galloway Pupil Sings.

Oley Speaks, the basso, who is a pupil of J. Armour Galloway, has been engaged to sing at an organ recital to be given December 8 at the Church of the Divine Paternity, corner of Seventy-sixth street and Central Park West. Mr. Speaks is making rapid strides in his singing under the careful guidance of Mr. Galloway, and will be heard at several important concerts during the season.

#### Charlotte Maconda's Engagements.

Miss Charlotte Maconda has just made some important bookings. She has engaged to sing in twelve concerts in the principal cities of Maine, the tour to begin January 9. She will sing in Syracuse, N. Y., December 15, and in Boston with the Handel and Haydn Society December 25 and 26. She will appear in Detroit May 2, with the St. Cecilia Society of that city. In the interim she will fill a number of other engagements and will not be permitted to enjoy much rest.

#### Townsend H. Fellows' Agency.

The Townsend H. Fellows agency is doing a satisfactory business. Through the choir department have been placed P. F. Motley, an excellent bass and pupil of Björkstén, at the Church of the Blessed Sacrament, corner Seventy-first street and Boulevard; Mrs. Georgie R. Irving, contralto, and L. H. Springer, basso, in the First Baptist Church, Brooklyn, Chester H. Beebe, organist; Jos. B. Zellman, basso, in the church located at Rodney street, corner Driggs avenue, Brooklyn, G. Fred. Middendorf, Jr., organist, and Miss Langstaff, soprano, and Harry W. Prentice, in the Church of the Reconciliation, Brooklyn, Gardiner V. V. Pratt, organist. In appreciation of his work in this direction Mr. Middendorf writes: "I want to thank you most heartily for the interest you have manifested in attempting to fill our vacancy." Mr. Beebe says: "I want to congratulate you on the good quality of the singers you have sent me, especially the sopranos. They were the best I have ever heard."

Mr. Fellows has also located a number of singers in concerts during the past week. His "Persian Garden" Quartet, consisting of Mina Schilling, soprano; Mrs. Marshall Pease, contralto; Roland Paul, tenor, and Heinrich Meyn, bass, will sing at the Lotos Club the afternoon of Thursday, December 15. Mrs. Grenville Snelling, Willis E. Bacher, Francis Rogers, the baritone, who assisted Mr. Nevin last winter in his concerts, and Mrs. R. G. Taber, a reader and graduate of the Empire Dramatic School, will give selections the same day. He has also placed Mina Schilling, Mrs. Marshall Pease, Heinrich Meyn and Willis E. Bacher with the Oratorio Society at Holyoke, Mass., in a performance of "The Messiah" January 18. Mr. Fellows is also arranging and managing a recital for Mrs. Grenville Snelling, to be given in Chamber Music Hall (Carnegie) January 25.

## Season 1898-99.

\*\*\*\*\*

## Willy Burmester,

VIOLINIST,

Beginning December 10, 1898.

\*\*\*\*\*

## Teresa Carreño,

Beginning January 10, 1899.

\*\*\*\*\*

## Edouard Zeldenrust,

PIANIST,

Beginning March 1, 1899.

(Greatest Living Bach Exponent.)

\*\*\*\*\*

Under the Management

.... of ....

## Miss Anna Millar,

Manager

Chicago Orchestra,

THEODORE THOMAS, Director

and ...

## Harry E. Sanford,

Manager of

Madame Nordica,

Room 907 St. James Bldg.,

1133 BROADWAY,

NEW YORK.

Chickering Piano Used.

## WALTER JOHN HALL,

Organist and Director Brick Church, Fifth Ave., New York.

VOCAL STUDIO.

CARNEGIE HALL, . . . NEW YORK.

ROBERT J.

## WINTERBOTTOM,

Concert Pianist and Organist,

251 West 88th Street, New York.

CHARLOTTE

## MACONDA

SOPRANO.

Address LEADING AGENTS or 25 West 65th Street, New York.

## JANE

## HUNTINGTON

CONTRALTO.

## YALE,

ADDRESS:

KIRBY CHAMBERLAIN PARDEE, Fine Arts Building, Chicago.

## Bendix Concert Co.

MAX BENDIX, . . . . . Violin.  
GENEVRA JOHNSTONE-BISHOP, . . . . . Soprano.  
HELENA STONE, . . . . . Harp.  
HANSSLINE, . . . . . Piano.

Southern Tour begins: CINCINNATI, JANUARY 10, 1899.

DIRECTION OF

KIRBY CHAMBERLAIN PARDEE,

Fine Arts Building, CHICAGO.



## Important from Italy.

MILAN, Italy, November 21, 1898.

THE Teatro Lirico Internazionale was brilliantly splendid on Thursday night last, the 17th inst., with a very large, crowded and distinguished assemblage of eager, expectant, anxious, wrought-up, yet critical music lovers to hear the first production of a new opera—the "Fedora" of Umberto Giordano.

The libretto of this "Fedora" is the five act drama of Victorien Sardou, skillfully turned into a play of three acts by Arturo Colautti, who deserves much credit for the excellent workmanship displayed in this adaptation.

That the music emanating from the mind which conceived "Andrea Chenier" would throb with modernity, would breathe youth, vigor and intensity, was naturally, perhaps, a foregone conclusion; but in their expectations I fear that some may have soared too high in advance, for the music in the first act is likely to be voted dreary by these same enthusiasts. Still, possessing their souls in patience, they could not be otherwise than carried away by the beauties of the second act; and likewise in the next act—at least to some extent.

If by opera we merely understand pleasing and agreeable music and singing, with meaningless illustrations on the stage—in the sense of old-time and bygone days—then this "Fedora" of Giordano must be pronounced a "drama" with beautiful singing and much good music, rather than an opera with splendid dramatic action; for nowhere have dramatic effect and fitness been disturbed or interfered with; and this impression, indeed, is so strong that I remained wrapped up, enthralled by the acting, rather than by the singing of the two principal characters in the play—Fedora and Loris.

However, without undertaking to write or pretending to offer MUSICAL COURIER readers anything like a critical review of "Fedora" in this letter I shall content myself with a running commentary and a chronicling of impressions. A detailed account of the opera will be sent by the Florence correspondent.

The principal characters in the cast of "Fedora," first and second representations, November 17 and 19, were the following:

Principessa Fedora Romazov.....G. Bellincioni  
Contessa Olga Sukarev.....A. Barone  
Conte Loris Ipanov.....E. Caruso  
De Siriex.....D. Menotti

These two performances were under the personal direction of the composer, Umberto Giordano, and at prices considerably above the ordinary; the second night, though, not quite so high as at the première.

Once before, in the creation of a new role, that of Massenet's "Sappho," at the Teatro della Pergola, in Florence, I had occasion to praise the splendid acting ability of Gemma Bellincioni.

As an actress she is magnificent, superb!

Her face is Modjeska-like, particularly in the lower half, clear cut and intelligent; she uses her great eyes with telling effect, whose color is blue-black, contrasted by a wealth of hair of blue-black. She is slender and lithe of figure, possessing the graceful, flexible, alluring kind of waist that a tenor hero (or a hero off the stage, for that matter) would care to encircle; she is expressive, emotional, impassioned, fiery, loving and lovable; devoted,

clinging, caressing, attractive, seductive, demonic. A woman to make, or unmake, a man—on the stage.

Both as singer and actress la Bellincioni saves herself in the beginning, but gradually warms up to absolute abandonment and self-forgetfulness.

Her singing in the first act of "Fedora" was rather below pitch, the flat tones being chiefly those formed on the vowel *a* (ah), while those on *i* (ee), *e* (ai) and *o* (oh) were better intoned; still I must add that the lady's flat singing was mostly in the lower range or register of voice, in which she employs the so-called chest tones all open, flat in placing and intonation, and in this manner of low voice production she ascends too high in the scale. However, in the second act Bellincioni's singing improved very noticeably, and she fully redeemed herself—absolutely so on the second night.

As Fedora she was beautifully gowned and her hands were jewel covered.

Caruso, the tenor, certainly has the most beautiful voice that has been heard in many a year. His is a voice of the South, full of warmth, charm and lusciousness; while it is soft, tender and sweet, it is not wanting in full, rich, manly, robust tones. And this tenor Caruso knows how to sing; his "mezza voce," or half voice, is delicious and charming, is most agreeable and fascinating to the listener.

Italians, like the French, are nearly always good actors; but Caruso has yet much to gain by practice and experience, for he is by no means a finished actor.

Delfino Menotti, the baritone, is both good singer and actor, and capable of greater things than he was called upon to do in "Fedora."

All the other members of the cast sang and played their respective parts carefully and acceptably.

The orchestra was in fine form, and the two part chorus singing was "out of sight," though within pleasant hearing distance.

Maestro Umberto Giordano, the composer-conductor, is a handsome man, still young, of medium height, with a strong, well-knit frame, and manly in appearance; he has good sized head, with a face indicative of strength and purpose; has mustache and hair black, which latter is thinning a trifle on the crown.

In Giordano's own music the beat of his baton was sufficiently firm, steady and quiet, the well-drilled orchestra following his lead implicitly and easily.

At the second performance there were four curtain calls after the first act, the third and fourth bringing the composer forward.

Act II. is a gorgeously brilliant drawing room and ball scene, in which the guests dance a waltz to pretty music in the orchestra; here De Siriex (Menotti) sings a solo of Russian (Hungarian-like) character that was much applauded by the audience, and Loris (Caruso) has a tenor solo, a repetition of which was so furiously insisted on by the clamorous audience that the conductor was forced to turn back and allow the "bis" number. There is also a virtuoso, Boleslao Lazinski, introduced in this scene, who plays two solos (very well) on a grand piano—a nocturne in B major, after the manner of Chopin, and an allegro—and during his playing, to which the guests at the musicale are listening very attentively, Fedora, in another part of the salon, wrings from Loris his confession of the murder of Vladimiro Andrejevich. The dialogue music is, of course,

in perfect harmony with the piano and orchestral playing. The guests then take their departure, during which a violoncello solo is heard in the orchestra—covering a series of passage work—and this 'cello diversion leads into a pretty orchestral intermezzo. The stage has become empty. Fedora re-enters the drawing room to write and inform the police of Loris' guilt. Loris returns later and there is a great and effective scene between them.

At the end of this act the two singers received repeated calls, in the third and fourth the composer being called with them; in the fifth call he was abandoned by the singers, and alone he received the shower of applause and cheering; then Giordano was again called and a perfect ovation given him.

The orchestration in the finale of this second act is quite Wagnerian.

Act III. opens with a horn call, answered by the flute; then the two part chorus singing is heard, followed by the strain of a "Ländler" played in the orchestra—all descriptive of country life, for we have here a pretty scene, an attractive outdoor picture of garden, water and landscape at the foot of great mountains. There is also a touch of Mozartian art introduced here. The singing of De Siriex, relating to the family of Loris in Russia is strangely accompanied in the orchestra, reminding of the first measures of Liszt's Second Hungarian Rhapsody in figure, mode and coloring—but this, of course, is meant to be Russian, not Hungarian.

The end was the great, impressive death scene of Fedora—and Bellincioni knows well how to die and the tenor Caruso how to cry.

The entire opera was splendidly staged. "Fedora" having been created and successfully brought before the public, there was wild, noisy, prolonged applause and no end of cheering at the close of the opera performance.

The vocal score of "Fedora" will be ready for American use as soon as the copyright at Washington has been arranged and deposited, which will be in less time than a fortnight.

Apropos of Mascagni's "Iris," his new Japanese opera, that was to have seen the light of day, or, more correctly, the glitter of the footlights, at the Costanzi Theatre, in Rome, on the same night that Giordano's "Fedora" was produced at Milan (knowing persons will account for the selection of the identical night), has been postponed once more, this time to the 23d inst., the delay being caused by a serious misunderstanding between the composer and the conductor.

At first, report had it that the tenor De Lucia refused to sing the music assigned him in the opera. But upon closer inquiry I learned that the trouble was not with the tenor at all, his little matter, a mere trifle, having been smoothed satisfactorily and that he had never in fact contemplated withdrawing from the cast; that he was glad to be intrusted with the creation of so important a role, and would interpret it to the best of his ability.

The difficulty, which now appears to be irreconcilable, is between Mascagni and the conductor Mascherone, who has taken his departure from Rome, leaving his place and a letter written to Mascagni, the bitter-sweet contents of which are as follows:

DEAR MAESTRO—Very glad to leave to you the honor of directing your new opera "Iris." I am willing to give

**SOLE**  
**DIRECTION**

**TOWNSEND H. FELLOWS**

501  
502  
Carnegie Hall,  
New York.

  
**MR. ARTHUR REGINALD LITTLE**  
 CONCERT PIANIST

  
**MRS. GRENVILLE SNELLING**  
 SOPRANO

  
**MISS REBECCA WILDER HOLMES**  
 VIOLINIST

  
**MR. WILLIS E. BACHELLER**  
 TENOR

  
**MRS. MARSHALL PEASE**  
 CONTRALTO

  
**MRS. ELIZABETH LEONARD**  
 CONTRALTO

  
**MRS. MINA SCHILLING**  
 SOPRANO

  
**MR. RONALD PAUL**  
 TENOR

you my place, and wish you the best possible success, toward which I am certain of having contributed until date in the preparations, especially rehearsing of the orchestra, concerning which you were pleased to declare yourself well satisfied with me and with my esteemed members of the Roman Orchestra.

Yours very truly,  
(Signed) MASCHERONE.

To this letter the composer's answer appeared in the *Tribuna*, of Rome, thus:

HON. EDITOR—I read in your esteemed paper the letter which Maestro Mascherone claims to have sent notifying me of his leave.

Without entering now into the reasons that induced him to take this step—and this out of generosity—I limit myself to expressing surprise that Mascherone should direct a letter to me and forget to send it.

(Signed) PIETRO MASCAGNI.

The *Tribuna* then adds:

Far be it from us to meddle in this unpleasantness, but we cannot refrain from saying that we are sorry. The fraternity in art is an ideal we wish to uphold.

Useless to care to know who was right or wrong in this case, and, from the higher standpoint, we venture to thrust misunderstandings aside and to hope that "Iris" will add a new page to the glorious book of Italian art.

A few days after the above writing a mutual acquaintance appeared on the scene with the following in a Milan evening paper:

To the Editor:

Kindly accord me space for two words on the discord Mascagni-Mascherone. In your remarks on the telegram from Rome, you say that nothing would have happened had Mascagni declared in advance his intention to direct his opera on the first night, and had he indicated to the artist-phenomenon how to perfectly interpret his intentions.

As all the negotiations for the first performance of "Iris" in Rome were carried on by myself, I can state that at Pesaro, and precisely on the 12th of June of this year, Mascagni declared to me that he should have been very glad had the Impresa not succeeded in the combination with the Maestro Mascherone; not because he did not trust him, but because he desired for his "Iris" a conductor able to interpret and execute all his intentions—one who would follow without comments or discussions all his advice and suggestions, all his wishes; in a word, a maestro-mannequin. And for this, of course, Mascherone was not his man.

Though I notified the Impresa of this, Mascherone, after long treating, was nevertheless engaged, for he was desired for the great orchestra in Rome, as is well known, and because his presence would secure success for the other operas to be given at the Costanzi before the production of "Iris." This is the truth. With esteem, &c.,

(Signed) LUIGI G. BROGLIO.

The paper referred to continues:

We now understand that Maestro Mascagni does not want an artist-phenomenon for the execution of his operas, but a wooden-headed artist; such a one to him would be the pearl of conductors. Verdi—we say Verdi—and Mascagni, Puccini and Franchetti look for the ablest conductors to interpret their partitions. Mascagni searches for the—vice versa!!

There is nothing so like a war for nations—and musicians.

J. F. VON DER HEIDE.

#### Handel and Haydn Society of Boston.

The Handel and Haydn Society of Boston has published its official program for the season. This is the society's eighty-fourth season. "The Messiah" will be given Christmas Day and repeated the following Sunday, with these soloists: Charlotte Maconda, soprano; Josephine S. Jacoby, contralto; George Hamlin, tenor, and David Bispham, bass. "St. Paul" will be given Sunday evening, February 19, 1899. The list of soloists for this performance is incomplete. "The Creation" will be given March 19 with these soloists: Miss Genevieve Clark Wilson, soprano; Ben. Davies, tenor, and Joseph S. Baernstein, bass. The society will be assisted by players of the Boston Symphony Orchestra.

#### Can the Majority of People Learn to Sing?

YES, the vast majority of people have a natural desire to sing, and these can all, with very few exceptions, be taught to sing, and sing correctly. My experience has demonstrated this. A teacher cannot of course give a pupil a voice at pleasure. He can only assist in developing and giving to a pupil the very best use of whatever talent he or she may possess.

"All cannot become great singers. Some who preach never become great preachers. Supposing, however, a preacher had to be fully up to all the requirements of a really great preacher before he should be permitted to stand in the pulpit? How very few we should have to minister to our needs in this respect! 'Tis just so with singing. If only those who could become great should try to learn to sing, you can see the supply would be far short of the demand. And as it is not necessary to be a great preacher in order to be a useful and successful one, so in singing I contend that with an honest desire upon the part of the pupils to know how to sing, coupled with a determination fully to develop their own talent—not some other persons—with few exceptions every one can learn to sing, and in most cases sing well, even if only possessing at the beginning of culture the most ordinary surface talent, and through proper training they often develop power and beauty of voice which at first was not in the least apparent. But whether persons ever reach the grade of great singers or not, the ability to use well whatever voices they have renders them a more useful and welcome member of society, and makes them a source of entertainment and pleasure to their friends and those around them. To be able to do this is well worth a trial.

"It is not such a difficult task for a voice teacher to develop a good voice from one that already possesses great natural singing talent—as we know some do—nor is it the best test of an instructor's ability merely to improve such a voice. A much better test is to take hold of a voice which has apparently nothing to commend it, excepting possibly tune, and sometimes not that to perfection, and from this unpromising material produce a fairly good singing voice. This is certainly a crucial test, deserving of the highest praise, and reflecting lasting credit upon the tutor and the system of production used."

\*\*\*

The above is the opinion of William M. Stevenson, of Pittsburg, Pa., who has had some years of experience in teaching voice production and singing. Does his work produce the desired results? This is a proper question. We quote the names of a few of his pupils, all of whom are church and concert soloists:

Mrs. Helen Logsdon Gilmore, the well-known soprano, who is now in New York seeking further instruction. This voice is the greatest that has come from Pittsburg in many years, and we can think of none greater in its special features. Miss Callie O'Neil, soprano, Fayette City; Miss Gertrude Horner, soprano, Allegheny; Miss Mary B. Gabler, soprano, Brownsville; Miss Emma R. Griffiths, soprano, Allegheny; Miss Gertrude Shumann, contralto, Allegheny; Miss Mary Smith, contralto, Pittsburg; Miss Celia Davis, contralto, Allegheny; Miss Katherine Erisman, contralto, Pittsburg; E. J. Cuneo, tenor, Pittsburg; Walter A. Marsh, tenor, Pittsburg; James Laubie, tenor, Pittsburg; Ernest Payne, tenor, Crafton; W. M. Wilson, tenor, Homestead; Donald A. Chalmers, bass, Pittsburg; Chas. F. Harris, bass, Pittsburg; Edward L. Murphy, bass, Lee, Mass.; Guy M. Gray, bass, Pittsburg.

Mr. Stevenson's experience in teaching voice production and patient study of the best way of handling the many different kinds of voices eminently fits him for the work of

a teacher, and it is safe to assume that his own interest in the success of his work and the results he has attained are alone responsible for the prominent position he now occupies.

#### Fannie Bloomfield-Zeisler.

THE PRESS OF WHEELING.

Mrs. Zeisler's great reputation had preceded her, and a magnificent performance justified all expectations. Of the programed numbers there is no need to speak in detail, each selection being a gem and interpreted with a conception that was faultless. The brilliancy of her technique and the delicacy of her tone color are marvelous. That Mrs. Zeisler is a powerful master of the keyboard is conceded. She was again and again recalled, responding with a repetition of the Chopin Valse, op. 64, No. 1, and the Moszkowski "Capriccio" and adding to the published selections a Chopin berceuse. Her appearance in Wheeling was artistically a triumph and has created a furore.—The Wheeling, W. Va., Daily Intelligencer, November 4.

Of Madame Zeisler's abilities as a pianist it is difficult to write in adequate terms. To say her technique is marvelous, her facility of execution wonderful, her tone power broad and deep in fortissimo passages, and her pianissimo delicate and light and dainty, her interpretation of whatever is essayed masterful comprehensive and effective—is to use but general terms. To attempt a detailed analysis of her work would require more time and columns than are at this moment at command.

The first impression of Madame Zeisler, as she came upon the stage last evening, was that she might not be equal to the heavy work of the "Erlking" transcription and of the Twelfth Rhapsodie, and that the daintiness of Chopin and Moszkowski would fare better at her hands. The impression was quickly removed. The first number did it, and henceforth there was a confidence on the part of the audience in the artist which came forth full fledged and brought with it a sympathetic admiration which was manifested in almost unlimited applause at every pause in the program, and which was particularly strong after the Liszt-Schubert numbers, the five Chopin selections, and the Twelfth Rhapsodie. She graciously responded to two encores during the evening, the first being a repetition of the Chopin Valse, op. 64, No. 1, which, by the way, was given with charming delicacy and perfect rhythm, with a rather unusual contrast in tempo between the first and second parts. The Chopin studies were marvels of technique, the Moszkowski numbers were revelations, both showing to the best advantage the beauties of her legato playing, while the Liszt Rhapsodie was given with a breadth of tone and a general effectiveness never before equaled in this city by any performer, living or dead. In every number the sweetness and roundness of tone was most marked, and the accuracy of her touch at all times was wonderful. Every conceivable skip, scale, arpeggio, chord and trill was perfect as to execution, while through it all shone an originality of reading, a broad conception of ideas involved, and a self-possessed confidence and abandon which was as effective as it was charming. At times she appeared to forget the presence of the audience, and with a swaying motion and apparently all but closed eyes and drooping head, passed completely under the sway of the rolling and rippling waves of sound which her fingers invoked. It was a performance such as Wheeling has never before enjoyed, but which, it is to be hoped, will be soon duplicated in the future. At the close of the program there was a most marked reluctance on the part of the audience to leave their seats, and it was not until Madame Zeisler had been thrice recalled to the stage front that there was any general movement on the part of her new but earnest and enthusiastic admirers. The Steinway grand piano met every requirement of the player.

To the everlasting credit of the audience it should be said that the silence observed during the rendition of the various numbers was most commendable. There have been concert audiences in this city of which this remark could not be truthfully made.

A number of musical ladies met Madame Zeisler socially yesterday, after her arrival, and were charmed with her personality and kindness.—Wheeling, W. Va., Register, November 4.

GEORGE

**HAMLIN** TENOR

Address VICTOR THRANE, Decker Building, New York.



**AGNES MILES,**  
CONCERT PIANISTE.

Finished Pupil of Moszkowski.

Direction of W. W. THOMAS,  
301, 302 & 303 Carnegie Hall, New York City

**MORIZ**

Steinway  
Piano  
Used.

**ROSENTHAL**

Under the Management of

**HENRY WOLFSOHN, 131 East 17th Street, NEW YORK.**





CINCINNATI, December 3, 1898.

THE second Symphony Concert in Music Hall this week presented Evan Williams, tenor, as the soloist and the following program:

Symphony in C minor, No. 9.....Haydn  
Aria, Aida.....Verdi  
H. Evan Williams.  
Symphonic variations.....Dvorák  
Lohengrin's Narrative.....Wagner  
H. Evan Williams.  
Introduction to the first act of Fervaa.....V. d'Indy  
Marche Heroique.....Saint-Saëns

Mr. Van der Stucken has been accused of partiality to modern programs and avoiding the classics, and the conclusion has been jumped at that he lacked in taste and geniality to do justice to the latter. This is an uncalled for presumption. Mr. Van der Stucken lacks neither taste nor geniality for the interpretation of the classics. He is a close student and lover of them. He draws from them, as every other conductor and every thorough musician does, the inspiration of an artist's life.

It is by the study of the classics, as the fountain head, that all the other streams of artistic growth must be developed. Mr. Van der Stucken, during the past three years, has frequently put the symphonies of Haydn, Mozart and Beethoven on his programs, and he succeeded in giving them a very enjoyable and individualized interpretation. When he returned from his last European vacation he was interviewed in New York by some enterprising reporter, who made the statement as coming from him that all his programs this year would be devoted to modern works. How ridiculous! Such a course was farthest removed from Mr. Van der Stucken's intentions. In the programs of this year the old classics have been generously remembered.

At the next concert, for instance, Beethoven's Symphony in A, No. 7, will be given, and there will be other instances up to the season's close. It is true that Mr. Van der Stucken has endeavored to present to his audiences the best creations of the modern school—some of them novelties and first time numbers. In their interpretation he has evinced a talent and a penetration which few conductors possess. Mr. Van der Stucken's energy—untiring as it is—has often been referred to.

It is common talk among the musicians and those who have come in contact with his work. But he possesses something more and greater than vitalizing energy. He has a musical soul and geniality as well, which communicates itself to his orchestra. Perhaps his poetic side is more on the intellectual than the emotional order; but if so it is often touched with the most refined and delicate feeling. His conception of the Haydn symphony was in keeping with its classic simplicity and purity of construction. The rhythmic outlines were clearly defined, without sentimentality in the poetry or a prosaic delivery.

By avoiding these extremes, the reading of the symphony became thoroughly enjoyable. There are those who cannot think well of a symphony unless at some time there is a diminuendo unto an infinitesimal thread, and

then they shout: "How exquisite—how full of poetry this conductor is!" All the subdued effects of the orchestra are relegated to the poetic side—and as for the fortissimos, they are with the crescendos only taken for so much material effect. As if the fire of passion could not crash through a fortissimo—and as if the measure of poetry were not to be found in the interpretation of the entire work, and not in detached passages. Emasculation is not poetry anywhere, and it certainly is not in music.

The andante cantabile was a gem in clearness of design and beauty in the interpretation. The noble simplicity of Haydn is prominently in evidence in this movement. The is a clean shaft of marble, requiring no ornament. The pretty and vivacious 'cello solo in the trio of the minuet was finely played by Michael Brand. The fugue of the finale was given with verve and brilliancy. The Symphonic Variations by Dvorák were new to a Cincinnati audience and aroused considerable interest. They are somewhat tedious, because of their great number, but their working out is marvelously well done. The cohesive force of the orchestra was well tested and the difficulties of the work showed up the working together of the divisions in an admirable light.

The "Fervaa" introduction and the "Marche Heroique" brought all the orchestral forces into convincing play. Their concentration in the last was remarkable. The orchestral part of "Lohengrin's Narrative" was also noteworthy.

Evan Williams, tenor, while he did not appear at his best at the afternoon, fully redeemed himself and covered himself with glory at the evening concert. The schooling of Mr. Williams seems to be of the broad, English type—admirably adapted to oratorio and less to the operatic style, where great emotions must be fervently expressed. Such as it is, his voice, especially in the middle notes, which have a liquid purity, has a glorious resonance. He holds his voice under admirable control. The "Aida" number was given with poetic conception. In the "Lohengrin's Narrative" his singing reached a dramatic climax at the close. Mr. Williams was warmly received by the audience, who called him out several times.

The next Symphony concert, Friday afternoon, December 16, and Saturday evening, December 17, presents Richard Burmeister as the soloist and the following program:

Symphony in A, No. 7.....Beethoven  
Concerto in E minor.....Liszt  
(Arranged for piano and orchestra by R. Burmeister.)  
Suite, Vasantasena.....Halvorsen  
Coronation March.....Svendsen  
The first concert of the Orpheus Club on Thursday evening, December 1, in the Odeon, offered the following program:

Paul Revere's Ride.....Buck  
Sognai.....Schira  
Concerto No. 7.....De Beriot  
The Stars.....Mohring-Buck  
Serenata Neapolitana.....Seboeck  
Minuet l'Antique.....Seboeck  
Cavalry Song.....Knauss  
La Serenata.....Tosti  
Oh, That We Two Were Maying.....Nevin  
Gretelein.....Kücken-Buck  
Evening Star, Tannhäuser.....Wagner-Leonard  
Mazurka-Romantique.....Musin  
Elfantanz.....Popper-Sauret  
Netherland Folk Song.....Kremser

There were three soloists—Gerome Belmont, violinist; Miss Grace Preston, contralto, and G. Arthur Depew, pianist. The program, from a chorus standpoint, offered little of interest, save the new composition of Dudley Buck, "Paul Revere's Ride." It has descriptive force, much ingenuity in the treatment and well-adapted coloring. "The Star Spangled Banner" begins and closes the work dramatically, and its interweaving with the text imparts to it throughout a patriotic character. The chorus was hardly equal to its demands, and might have done bet-

ter but for several absentees. The close was given with some dramatic effect.

The incidental solos were acceptably sung by W. C. Earnest and E. A. Yahn. One of the best chorus numbers was "The Stars," by Mohring-Buck. In this the balance of the voices was gratifying, and the first tenors came nobly to the front. The second basses were weak in the opening number. Mr. Graninger conducted with energy and ability. The chorus needs a little stirring up, and Mr. Graninger will be competent for his task.

Gerome Belmont, the boy violinist, made a favorable impression. He is technically developed far beyond his years. His tone is musical and refined. With more retirement and devotion to study his future would be extraordinarily promising.

Miss Grace Preston has a voice of remarkable range. It is a contralto, and when she strikes the low notes they are of good musical quality. But she appears to be equally at home in the mezzo range, and she takes C with ease. She sang with considerable expression and feeling.

Mr. Depew played acceptably.

\*\*\*

The prize plan for the new Saengeriest Building was awarded last week by the Executive Board to Carroll & Crapsey. The Committee on Hall had many meetings on the matter, and at one time it was believed that Hannaford & Sons had secured the first prize, but they came in second.

The report of the Hall Committee was unanimously adopted by the board. Mr. Crapsey gives the following description of the prize plan:

The plan of Crapsey & Carroll covers the entire lot east and west—i. e., 250 feet—and a like distance north and south, with the auditorium and chorus to be built at an angle of 43 degrees to the two streets, and therefore at right angles to the 75 foot front. This arrangement leaves large corners at three points for entrances, stairways and lobby. Two of the entrances lead almost to the centre of the auditorium, from which point the audience is distributed right and left. The street cars will discharge the people for the most part at these corners, and there the people will find the entrances before them, with subdivisions leading to any part of the building. The plan is so arranged as to entrances, stairways and halls that the vast audience is divided into companies of from 300 to 400, making it an aggregation easily handled and managed, rather than one immense mass of uncontrollable humanity. The auditorium will be divided into parquet, dress circle and balcony, each of which will have separate and distinct entrances, stairways, &c., as though they were in separate buildings, and, while they form one great audience of 10,000, yet they cannot get from one part of the house to the other.

The parquet will seat 3,158. It has eleven entrances and exits, each 6 feet wide (except the centre one, which is 12 feet wide), each on an incline or with steps where incline is not possible, and leading direct to the vestibule, with direct outside doors on to the street; hence the people do not go up steps and then go down again, for they travel the same ground but once. By this arrangement there is an entrance for every 300 persons. The law requires 460 inches in width of openings for this number of people. The plan has 864 inches, or nearly double that required by law, and the same proportion will be maintained for the dress circle, balcony and chorus.

Taking the entire building as to its exits, the law requires 2,880 inches. The plan provides for about 3,700, besides emergency exits not counted.

The total seating capacity of the Auditorium is as follows:

Parquet.....	3,158
Dress circle.....	3,524
Balcony.....	3,848
Total.....	10,530

The actual superficial feet of the entire building is 64,230, of the parquet and dress circle 28,300, of the chorus 15,600, of the balcony 15,200, of hall, stairs, &c., 20,330. Thus it will be seen that the hall and stairways are about one-third the total area of the building, and that the actual seating space per person is 4.25 square feet. As each person takes up a space of 1.5 by 2.5 (3.75) square feet, it is apparent that nearly 6,000 square feet is allowed for aisles in



FANNIE - - - - -

BLOOMFIELD  
ZEISLER.

568 East Division St., Chicago., Ill.

OSCAR SAENGER,  
Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Mme. de Pasquali, Soprano; Joseph S. Baernstein, Basso; E. Leon Rains, Basso, and other prominent singers now before the public.

STUDIO:

51 East 64th Street, New York.

Edward MacDowell,  
PIANO RECITALS.

Tour from January 30 to March 1, 1899.

For terms, dates, etc., address care

P. L. JUNG, Music Publisher,

41 Union Square, NEW YORK CITY.

the parquet and dress circle, and in addition to the public halls and stairways.

What has been said in regard to the auditorium as to stairs, entrances and exits will apply in general also to the chorus, as the 4,000 will also be divided up into companies of from 300 to 400, with stairs, entrances, exits and halls so arranged that there will be just as ample and easy ingress and egress to the different parts as is provided for the auditorium. A large assembly room or foyer is provided for the chorus in the rear on the ground floor, and also on the level of the highest seats.

In addition to all exits above mentioned there will be emergency exits under the stage front, with passageways under the building, so that in case of alarm a large proportion of the chorus and parquet could find easy exit in this way.

The building can be emptied in from eight to ten minutes at the usual rate of moving, but in less time if hurried. Ample toilet and check rooms are provided under the rising seats for the chorus and also for the general public. They are, however, entirely separate from each other, and are so located as to be readily seen and of easy access.

J. A. HOMAN.

#### Opera in Philadelphia.

THE opera season in Philadelphia opened at the Academy of Music last week, and excited no particular enthusiasm from the almost exclusively fashionable audience assembled to look on and be looked on. It is always a serious question whether foreign opera, so conducted, should be treated as a social or musical affair. Indeed, the press throughout the country has tacitly decided this for us; for, while the composer may receive a line or so, each singer a brief paragraph and the chorus and orchestra are hurried from the critic's scene, as though they were most unwelcome intruders. Society receives two columns of fine type—tiaras, necklaces, ribbons, laces, amount of bank accounts, &c., are luridly and idiotically described. It is always so; the efforts of the journalists to wave the red flag of Society make it well nigh unnecessary and superfluous for any benighted critic timidly to strike out for Music. As usual, "Romeo and Juliette," that maltreated opera of Gounod's, took the initiative. By the way, it usually is "Romeo and Juliette" when it isn't "Faust." A grateful change from this worn régime was recently noticed in Chicago, when "Tannhäuser" was chosen for this purpose. The cast in Philadelphia was as follows:

Juliette .....	Meiba
Stephano .....	Mattfeld
Gertrude .....	Van Cauteren
Romeo (début in America) .....	Bonnard
Mercutio (first appearance) .....	Bassaude
Friar Lawrence .....	Boudouresque
Capulet .....	Stelman
Duc de Verona .....	Rains
Tybalt .....	Van Hoose
Benvolio .....	Del Sol
Gregorio .....	Viviani
Paris .....	Cassi
Conductor, Seppilli.	

Mme. Melba, although in good voice, failed to excite much enthusiasm, save by her always brilliant execution of the too much celebrated and worn waltz song. Bensaude, the baritone, also failed to make very much of an impression in the trying part of Mercutio, while M. Bonnard, the new arrival, pleased the audience with his excellent tenor voice and musicianly interpretation. The chorus and orchestra were average, and altogether the performance may be viewed as a rather stupid affair, its raison d'être being a chance to give the wealthy people their annual opportunity to pose as being musical. Winter, that inconsiderate and conventional season, has arrived, when opera, also conventional, is expected to appear and stalk through the land to receive from society a cold-blooded, be-diamond, crocodile patronage. No! It is not music; for the sake of honesty we earnestly wish we need no longer regard it as such.

Opera at these prices, under these conditions, should be

treated like the dog, cat or horse show, like a golf tournament or a football match, for to musicians it means nothing, and upon the musical question of the country it has no appreciable bearing save as it further elucidates the American idiosyncrasy in importing so expensive and transitory a foreign plaything.

#### The New York Ladies' Trio.

THE opening concerts of the tour of the New York Ladies' Trio and Lilian Carllsmith have proved very successful, and augur well for the continued prosperity of this most excellent combination. In several of the cities where they have just appeared negotiations have already been begun for return engagements. Criticisms of their initial concert on this trip in Richmond, Va., are appended:

The Ladies' Matinee Musicale as an organization certainly merits the thanks of many of Richmond's musical people for the delightful concert given in the Jefferson ballroom last night. It was the first entertainment of the kind yet undertaken by those who have shown special interest in this well-known musical organization. That it was a success was attested by the hearty reception given the performers and by the cordial congratulations extended those who were chiefly influential in arranging for the entertainment.

The audience included many of the best known musical people of Richmond. Vocalists, instrumental performers and music critics, as well as musical patrons, were noted among those who attended. The New York Ladies' Trio, composed of Miss Celia Schiller, Miss Dora Valesca Becker and Miss Flavie Van den Hende, were assisted by Miss Lilian Carllsmith, whose rich contralto voice was exceedingly sweet and expressive.

The numbers given by the trio, piano, violin and 'cello, were handled with a skill, a finish and a taste that showed each performer to be a thoroughly capable musician. They played with much unity and with a force that would have done justice to a much larger orchestra. As a violinist Miss Dora Valesca Becker possesses much power and remarkably skillful execution. Her technic is unusually effective. Miss Van den Hende's work on the 'cello reminded one of Victor Herbert's mastery of the instrument. She played in fine style and with good expression. Miss Schiller pleased her audience with one of Chopin's nocturnes and Paderewski's Cracovienne. The latter was an exceedingly clever rendition of a difficult and yet charming composition. Some of the other numbers given were aria from "Samson and Delilah" (Saint-Saëns), "Faust" fantasia (Sarasate), "Dream" (Bartlett), Tarantelle (Popper) and "Irish Folk Song" (Foote).—The Times, Richmond, Va., December 1, 1898.

A concert of unusual interest was given last night by the New York Ladies' Trio and Lilian Carllsmith, in the Jefferson Hotel ballroom, under the auspices of the Ladies' Matinee Musicale. Their selections were from the works of modern schools as well as the masters. The solo performances of each were singularly clever and brilliant, and their phrasing and technic were worthy of respect and admiration.

Miss Carllsmith, the contralto, was decidedly at home in the pretty ballads, in which she was heard to some advantage.

The following was the program:

Trio, op. 72 (Godard); (a) Adagio; (b) Scherzo; (c) Finale. New York Ladies' Trio.

Piano solos, (a) Nocturne (Chopin); (b) Cracovienne (Paderewski). Miss Celia Schiller.

Contralto solo, aria from Samson and Delilah (Saint-Saëns), Miss Lilian Carllsmith.

Violin solo, Faust fantasia (Sarasate), Miss Dora Valesca Becker.

Trio, op. 72 (Sternberg); (a) Moderato; (b) Allegro Con Moto.

Contralto solos, (a) A Dream (Bartlett); (b) Say Yes, Ninon (D'Hardelot), Miss Lilian Carllsmith.

'Cello solos, (a) Largo (Händel); (b) Tarantelle (Popper), Miss Flavie Van den Hende.

Tout ensemble, Irish Folk Song (Foote). Written for and dedicated to Miss Carllsmith, and arranged for the New York Ladies' Trio by the composer.—The Richmond Dispatch, December 1, 1898.

#### The Second Virgil Recital at Carnegie Lyceum.

THIS recital was given by Miss Lucile Smith and C. Virgil Gordon, two clever players from the Virgil Piano School. Miss Smith is a pupil of Mrs. A. K. Virgil and Mr. Gordon is Frederic Mariner's pupil. Miss Smith is an emotional player, with a great deal of temperament. Since her playing last March in Carnegie Lyceum she has gained greatly in repose and also in the ability to give a just and faithful interpretation. Her playing of the Bach fugue and the "Bridal Song" by Bruno Oscar Klein, was fine. Many, however, thought the difficult Concert Etude in D flat by Liszt showed her musical ability to the best advantage. She certainly gave it a beautiful interpretation and executed the technical difficulties with apparent ease and clearness. The "Souvenir d'Amerique Waltzes," by Joseffy, which also require no small amount of technical ability, were played with brilliancy and delicacy, and, moreover, had the right "swing" as to rhythm. Miss Smith showed throughout her playing a fine appreciation of tone color and gave her listeners much genuine pleasure.

C. Virgil Gordon shows earnestness of purpose and thorough, conscientious study in his playing, and is to be envied for his clean, clear execution and excellent quality of tone. The quality and power of tone in the "Novelette" by Schumann, particularly in the chord passages, was commanding and intense, but not hard. He has a way of producing a sympathetic tone even in his longest passages. Daintiness of touch was well displayed in the "Spring Flowers," by Haberbier. His interpretations are earnest and thoughtful, but lack somewhat in warmth of emotional sentiment. Undoubtedly the ability to express emotional sentiments will come to Mr. Gordon through longer study and longer experience in public playing, the present recital being almost his first attempt in this direction.

Miss Bessie Benson, Miss Marjorie Parker and Miss Lucile Smith did some advanced technical work first on the Clavier and then on the piano. It was listened to with rapt attention and was executed with the skill, surety and ease always displayed by the Virgil pupils; at least, those who play publicly.

Mrs. Virgil's remarks (subject, "New Ideas as Applied to Piano Study Through the Use of the Virgil Method and Clavier") were well received and apparently thoroughly indorsed, judging from the hearty applause which her remarks frequently elicited. Carnegie Lyceum was filled with the large audience assembled in spite of the bad and threatening weather.

#### Miss Hannah Smith's Lectures.

Miss Hannah Smith announces a course of twelve lectures on musical history and literature, to be given at her residence, 126 West Sixty-sixth street, Saturday mornings, at 10 o'clock. These lectures are especially designed for students and amateurs, and will be amply illustrated by musical selections in which Miss Smith will be assisted by Miss Estelle Lieblich, soprano; J. H. McKinley, tenor; Walter S. Young, baritone; Miss Clara S. Beach, violin; Miss Bessie Silberfeld, piano, and also by several talented amateurs.

December 10, "Ancient and Mediaeval Music," assisted by Walter S. Young; December 17, "The Opera," assisted by Miss Estelle Lieblich and Walter S. Young; January 7, "Fugue and Suite, John Sebastian Bach"; January 14, "The Oratorios," Händel; January 21, "The Sonata," Haydn and Mozart; January 28, "The Symphony," Beethoven; February 4, "Schubert"; February 11, "Mendelssohn"; February 18, "Schumann"; February 25, "Chopin and Liszt"; March 4, "Precursors of the Piano and Development of Piano Technic"; March 11, "The Orchestra," Wagner.

## OVIDE MUSIN,

Professor-in-Chief of the Superior Class of Violin, Liege, Belgium, Royal Musical Conservatory.

By contract with the Belgian Government Mr. Musin has, annually, six months' leave of absence, which he proposes to utilize by establishing in New York a

### Virtuoso School of Violin,

based upon the Liège System.

Celebrated exponents of that system are:

WIENIAWSKI, VIEUXTEMPS, LEONARD, MAR-SICK, CÉSAR THOMSON, YSAÏE, MUSIN.

The Ovide Musin Virtuoso School of Violin, of New York, will be open throughout the year.

Mr. Musin will occupy his official position at Liège from February to August 1, and in New York from August 1 to February 1.

New York address: Steinway Hall.



## HARRY J. ZEHM

CONCERT ORGANIST.

Pupil of Alexandre Guilmant.

Address 111 West 105th St., New York.

## Mr. CHS. C. ROGERS,

THE CHAMPION AUTOHARPIST.

is prepared to give instruction on the Autoharp, Apollo Harp, &c. He is also prepared for tuning, repairing, &c. He has several fine Harps, including a \$150 Concert Grand Autoharp for \$65; a \$40 Model de Luxe, \$15; a \$25 Orpheus, \$10. These prices include case, several pieces of music and three lessons. Mr. Rogers is instructor for Alfred Dolge & Son and C. H. Ditson. His rooms are at

137 East 17th Street, or address at 6 East 17th Street, NEW YORK.

## CHARLES W.

243 WABASH AVE., CHICAGO.

WESTERN REPRESENTATIVE:

FRED. J. WESSELS,

Auditorium Tower, CHICAGO.



## EVAN WILLIAMS,

TENOR.

Oratorio and Concert.

For Terms, Dates, &c., address

Wolfsohn's Musical Bureau,

131 East 17th Street, NEW YORK.

# CLARK,

BARITONE



## Dewey's Te Deum at Carnegie Hall.

It is a fact concerning New York that more provincial customs prevail here than one would expect to find in a town far west of the Klondike. A rule should be enforced prohibiting late comers to a concert from taking their seats until the close of a number; people should not be allowed to converse in audible tones; and surely children should not be permitted to play in the aisles. Further, loquacious and bumptious old ladies should be requested to sit still and be still. It is impossible to enjoy any sort of a concert, especially a bad one, under the present informal, ill-bred régime which obtains at some concerts. Everybody must appreciate this.

The concert of the Oratorio Society called forth a large crowd, which was well sprinkled with army and naval officers, assembled to hear Walter Damrosch's "Manila Te Deum." The society has many excellent qualities, chiefly among which is the good tone quality. But both chorus and director are absolutely amateurish; the work is crude; the abrupt manner in which they jump from mood to mood, the absence of all blending, polishing or phrasing indicate the lack of talent in the leader.

Above all things Frank Damrosch should not endeavor to lead or control an orchestra; such awful, destructive, rough work as that of last evening has seldom encountered our consciousness. Now he demands a crash from the brass players, again a shriek from the violins, permitting the woodwinds and all the instruments to trot along as they see fit, provided that they are on hand for the next meaningless and regularly occurring forte fortissimo.

The "Judas Maccabæus" was enthusiastically encored, probably because it was loud and had a popular rhythm, besides being the brightest number on the program. This chorus was one of the finest exhibitions of automatic singing we have ever heard; colorless, stupidly boisterous, without a particle of atmosphere in it. No joy, no welcome, no triumph. The chorale from "Die Meistersinger" appealed to us, it was so short. Van der Stucken's "Festival March" is a good, lively orchestral number.

Now as to the "Te Deum." This number was written for solo quartet, organ, chorus and orchestra. The soloists were Mme. Emma Juch, Miss G. M. Stein, Theodore Van Yox and Heinrich Meyn. The "Te Deum" is in five parts, of course, and the first number is built up from the "Church Call" for the bugle used in our army. Before we proceed we may as well say at once that this composition is fearfully heavy, dreary, perfectly unsingable and unplayable and musically illogical. Of this there is no possible doubt with the scholar. One sees painful effort to be Wagnerian and dramatic all through the piece, and nothing results from the effort. The composition abounds in high fortissimo, sustained tones, and the entire work is constructed with no consideration for voices or instruments. The treatment of the opening number is painfully reminiscent of many older choruses. That which is original is commonplace. The use of the brass instruments is inartistic throughout.

The theme of the second number strongly resembles a five finger exercise, which is elaborated and run through various changes until it approximates an idea or tune. The third division recalls strongly "The Messiah"; indeed, one could almost assert that the number was based upon the fundamental ideas which animated one of the chief choruses of Händel's oratorio. The resemblance is fairly De Kovenian. The strain of the work, only to the end of the third division, put a sharp edge upon the flute-like voice of Madame Juch. No voices can endure such a needless strain, and Madame Juch's efforts to finish in good form were painful to behold. The work is a hodge-podge of undesirable effects; it is without rhyme or reason, written by one who, if he ever knew anything about the limitations of voices and

instruments, wantonly chose to disregard that knowledge; further, every well-known, old device to make a composition "go" was employed, even to ending it with a national air.

Walter Damrosch certainly has not added to his reputation as a composer by this "occasional" production, and we condemn it really less severely than it deserves. The soloists, at a complete disadvantage, did very well.

## Sunday Night Concert at Carnegie Hall.

THE fifth Sunday night popular concert by the Paur Symphony Orchestra took place December 4 with Madame Rathbone, soprano; Mme. Laura Danziger-Rosebault, piano, and Joseph Eller, oboe, as soloists. The program was as follows:

Overture, Mignon ..... Thomas  
Aria, from Tannhäuser, Dich Theure Halle ..... Wagner  
Madame Rathbone.  
Ave Maria, for Hautbois, with orchestra ..... Schubert  
Mr. Eller.  
Waltz, Southern Roses ..... Strauss  
L'Enterrement d'Ophélie, poem for orchestra,  
Bourgault-Ducoudray  
Rhapsodie Espagna ..... Chabrier  
Gondoliera ..... Liszt  
Gavotte ..... Bach  
Madame Danziger-Rosebault.  
Songs—  
In the Twilight of Life ..... Frederic Coit Wight  
The Blackbird ..... Victor Harris  
Madame Rathbone.

Polonaise ..... Liszt  
The concert, under the magnificent authoritative leadership of Mr. Paur, scored the usual success. Miss Rathbone sang and Madame Danziger-Rosebault, after playing successfully, responded to an enthusiastic encore with a composition by Schumann.

## Louis Straus' Elegie.

VIOLINISTS will find the new Elégie by Louis Straus, published by A. Quizard & Co., of Paris, a serviceable addition to their musical collection. It is melodious and not difficult, although it goes into some of the high positions, but it does so naturally and easily. This piece, written in nine-eighth time, would be very good to give to a pupil as a drill in time, expression, smoothness of bowing and execution. It is not a wonderful composition, but excellent and useful.

## Miss Lillian Apel.

Miss Lillian Apel, now touring with the Gérome Helmont Concert Company, under the able management of Victor Thrane, is continually adding to her already enviable reputation as a solo pianist of rare ability. The critics before whom she has appeared are especially warm in their praise of her sympathetic playing, brilliant technic, and singing tone. Her programs are made up of modern and classical numbers, which require an artist to properly interpret and render them. Miss Apel, very naturally, is an enthusiastic exponent of the best of the modern methods. Some of the numbers which she is now playing from her extensive repertory are: An Etude, by Schütt; Mazurka Impromptu, by Godard; Berceuse, by Wilson G. Smith; Romance, by Grünfeld; "Pan's Flute," by Godard; a Brahms Rhapsody, and the Tremolo Etude, by Gottschalk.

The delicacy and refinement of her style make her an able and pleasing interpreter of the peculiar French music, while her depth and strength enable her to play Brahms with a surprisingly satisfactory result considering the youthfulness of the performer. Miss Apel is an able accompanist, a gift but rarely found in solo performers, and in view of her all-around ability she is clearly destined to become one of the bright stars among pianists.

## Marie Seebach and Liszt.

IN the lately issued "Memoirs of Marie Seebach," two letters from Liszt are published. They are both dated from Weimar, where he was then living.

MARCH 28, 1867.

MOST AMIABLE PATRONESS AND FRIEND—Your writing is like your speech—enchanting, so that one is almost ashamed of answering you, as thereby the interpretation of the melody is perceptible. But as you have been so amiable as to write to me, I will say how much it delights me that you, in the midst of all the enthusiasm that you awaken in every place, have spared a pair of minutes for me, and kept a little room for me in your memory. The ballads I am writing for you, only and alone, in Hanover, for I feel that I can do them rightly for you only under the musical inspiration of your voice. Respecting the style of such like compositions much can be said and objected. The deuce take criticism and its crooked spectacles. When you are so gracious as to wish anything it shall be done and "Honi soit qui mal y pense."

I have now to report to you from Weimar that you are here held in the warmest recollection, and especially the Princess Wittgenstein charges me not to forget her kindest good wishes. For several weeks I have again been an utterly useless, stupid creature. The same trouble which played me such a mean trick when you were here still compels me to keep my bed. Thus I lost the gastspiel of Johanna Wagner (Orpheus, Eglantine and the inevitable Romeo). Fraulein Elise Schmidt has this evening her last reading, "Electra," at which also I cannot be present. In the next few days Dawson arrives, and by that time I hope to be again fit for active service.

From May 15 to June 4 I shall be peddling in Aix la Chapelle, to direct the three Whitsuntide performances of the Lower Rhine Music Festival. Niemann and your friend Fraulein Luise Meyer, from Vienna, are invited to assist. Where, my most kind patroness, can one, at this moment and in the first days of June, look for you and find you? It will be very good of you if you will let me know this in a couple of words, and if you will permit it then some fine morning there will appear before you, your, with the sincerest respect, devoted friend,

F. LISZT.

The second letter of January 3, 1859, gives further proof that Liszt's melo-dramatic compositions were, for the most part, conceived for Marie Seebach.

MOST AMIABLE PATRONESS AND FRIEND—You have ordered and I obey. If I do not compose as fast as the dead ride you will not scold me on that account. At the same time I must be careful not to check your flight, nor to overload you with too much musical luggage. On this account I made the accompaniment as pellucid as possible and with due regard to the proportion of the speed to the rider. May you find that I have not given you a poor hack! If you are satisfied with it I am amply rewarded; if not, I will gladly try to supply something better or more befitting. Then we can at pleasure try over the ballad, and whatever in the accompaniment may fail in suitability for declamation we can speedily improve. Meanwhile be good enough to accept my best wishes and keep in kindly recollection yours, with highest esteem and friendship,

F. LISZT.

## S. G. Pratt's Pupils' Concert.

The first concert by the pupils of the West End School of Music, 176 West Eighty-sixth street, was given last Saturday evening at the school. Those who took part in the program were Miss Anna Brush, Miss Emma Strothman, Miss Jean Smith, Miss Susan S. Boice, Miss May Fuller, Miss Regina Sicher, Miss Hanna Buchsbaum, Miss Cora E. Bliss, Miss Beatrice Butler and Mrs. E. B. Southwick. All grades of music were presented, from the simplest to the most complex. Mr. Pratt takes especial interest in beginners, making their rudimentary work as entertaining as possible by the use of original, easy and progressive pieces. The pupils' endeavors reflected great credit upon their teacher and won deserved applause from the audience. Selections from the works of Mendelssohn, Meyer-Helmund, Chopin, Beethoven, Chaminade, Grieg, Godard and Pratt comprised the program.



HARRY PARKER

**ROBINSON,**  
BARITONE.

Concerts, Recitals, Musicales.

ADDRESS:  
147 West 82d Street, New York.



**Frederic Mariner**  
(TECHNIC SPECIALIST).

Three Free Lessons  
Given on Application,  
Explaining the vital points of

THE VIRGIL METHOD.

Address:  
29 West 15th Street, NEW YORK

## True and Practical Vocal Method

perfected and taught with greatest success by  
**LOUIS GARCIA MUNIZ,**  
135 West 86th Street, New York City.

Voices examined and advice given concerning the imperfections of each voice, their cause and effect, and their immediate prevention and remedy.

ELIZABETH



**NORTHROP,**  
SOPRANO

Oratorio,  
Concert and  
Musicales.

Address REMINGTON SQUIRE, 123  
East 24th St.  
Personal Address:  
119 West 71st St.,  
NEW YORK.

**AIMÉ LACHAUME**  
Piano and Music Studio.

PREPARED TO RECEIVE A LIMITED NUMBER OF PUPILS.

114 West 34th Street,

NEW YORK.

**The New York Philharmonic Club,**

EUGENE WEINER, Director.

EUGENE WEINER, Flute; SEBASTIAN LAENDNER, Violin; ARTHUR METZGER, Cello; VITO VITO, Violoncello; HERMAN BRANDT, Violin Virtuoso; HENRIK HELLWIG, Viola; HERMAN LEHMAN, Double Bass.

For Terms, Dates, &c., address care of **MUSICAL COURIER**, or  
317 East 13th Street, New York.



**Fletcher Music Method.**

SIMPLEX AND KINDERGARTEN.

Indorsed by leading American musicians.  
For particulars address  
**EVELYN ASHTON FLETCHER,**  
Care MUSICAL COURIER

## THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: {2437 18th.  
2438 18th.

Cable Address, "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 978.

MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote &amp; G. Bock, Leipzigerstrasse 39, W.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31 Treppe C 111.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.PARIS, FRANCE, *The Musical Courier*, The Marlboro, 24 Rue Taitbout, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées.

THE LEIPZIG, GERMANY, Branch Office of *The Musical Courier*, Markt 3 II., is in charge of Mr. Oscar Neumann.MEXICO: The City of Mexico Office of *The Musical Courier* is at Calle de Ortega, 28, in charge of Isidor W. Teschner.THE CANADIAN OFFICE of *The Musical Courier*, 86 Glen Road, Rosedale, Toronto, Ont., is in charge of Miss May Hamilton.CHICAGO OFFICE of *The Musical Courier* is at 224 Wabash Avenue, Mrs. Florence French in charge.SAN FRANCISCO OFFICE of *The Musical Courier*, care Sherman, Clay & Co., Emilie Frances Bauer in charge.THE WESTERN NEW YORK OFFICE of *The Musical Courier*, 749 Norwood Avenue, Buffalo, is in charge of Mrs. K. Riesberg.BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.MILWAUKEE OFFICE of *The Musical Courier* is at 817 Newhall Street.BROOKLYN OFFICE of *The Musical Courier* is at the Hotel St. George.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single copies, Ten Cents.

SPENCER T. DRIGGS - - BUSINESS MANAGER.

## RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months.....\$25.00 | Nine Months.....\$75.00  
Six Months.....50.00 | Twelve Months.....100.00

## ON READING PAGES.

One inch, 3 months.....\$75.00  
One inch, 6 months.....125.00  
One inch, 1 year.....200.00

## Special rates for preferred positions.

One page, one insertion.....\$300.00  
One-half page, one insertion.....150.00  
One column.....100.00

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

## THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday during the Year.

GREATEST ADVERTISING MEDIUM FOR ALL  
MANUFACTURERS AND IMPORTERS OF MUSICAL  
INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 7, 1898.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

19 Union Square,

New York City.

## SECOND SECTION

## National Edition.

## THIRD SECTION.

IF the musical fraternity of these new United States, associated with our Anglo-Saxon brethren across the border in Canada, will stand together as a unit in the pronounced and herewith announced determination to develop the musical art and the musical career at their own firesides, inviting Europe to give us its best output on the same terms of equality that it extends to itself, the nationalization of music in America will be attained through this journal, THE MUSICAL COURIER.

If the First Section of the National Edition of THE MUSICAL COURIER offered evidence of a desire to co-operate on such a platform, this, the Second Section amply demonstrates the already accomplished determination of the musical people of the Western Hemisphere to assert their own rights to be heard, to be listened to respectfully, and to be tolerated on the same footing that is accorded to those who enjoy our hospitality temporarily, although America is not averse to make it permanent in most instances. The foreign musician who comes here to reside has the same privileges and the same opportunities the native enjoys. The foreigner who comes here merely to monopolize our musical attention and draw from our resources the bulk, so that little remains for home exploitation, is no longer in great favor and will soon be compelled to decide whether it is better to remain at home on a small income or remove here, where in the midst of us he can make a satisfactory career.

This paper insists upon a recognition of American musical effort on the basis of merit, and that only. Unless opportunity is granted for a display of merit free from the over-advertised scheme of European approval as a primary concomitant, our teachers here may as well renounce their vocations or emigrate to Europe, where they might, after all, receive a recognition that has been denied them here. Unless a similar opportunity be granted to our instrumental and vocal students every ambitious musical talent may as well resolve itself into a nullity. Unless the American composer secures his audience here as spontaneously as the foreigner does, American music may as well become a mere echo of other and frequently unsympathetic sounds.

The impulse given to the spirit of nationalization of music in America by the National Editions of THE MUSICAL COURIER is already felt from ocean to ocean. Nothing similar to this journalistic enterprise has ever before been attempted or accomplished in this or any other land. It represents the solidarity of one great profession bent upon an ideal life, upon the propagation not only of education and learning but of art and the spirit it generates. With this Second Section the enterprise receives the indorsement and practical approval of the American musical world, which demands a continuation of the national propaganda through its only legitimate representative paper.

There is no musician of standing in America today who in some form or other is not heartily in accord with the general tendency of THE MUSICAL COURIER's plan to develop the musical resources

of this continent. Those petty minds, to whom great vistas of future grandeur are obscured by the unhealthy imposition of the personal equation, are never included in any cosmic plan; in fact they are to be dismissed as useless—as valetudinarians. It requires the concept of an altruist to appreciate in its actual bearing the formidable campaign introduced and operated by a great newspaper to liberate a whole profession from the bondage of abnormal prejudice. Judging from the magnificent support the paper is receiving, spontaneously to a great degree, the average musician of America is endowed with the capacity to estimate at its proper value the work done in behalf of the profession to which his or her life is devoted. Never in its long history of nineteen years now has THE MUSICAL COURIER been as prosperous and as powerful in its influence as it is to-day. And that influence is always and universally in the direction of art and of right and of justice and of encouragement. It will continue fearlessly to pursue its same line of policy upon which it has been reared and built, by means of which it has reached an altitude which it was never believed a musical paper could aspire to, much less achieve. It is, in short, the official organizer of American musical life by the general approval and indorsement of the American musical world, and there it will remain.

## Third Section.

In order not to delay any longer the publication of this Second Section, a number of illustrations representing a large sized paper must be transferred to the Third Section, which is to appear as quickly as possible in 1899. That particular section will be produced to commemorate an interesting event in the history of music in America, an event which shall not be anticipated by any preliminary announcement at this moment. Suffice it to say that those musicians who were too late to be enrolled in this Second Section will be amply repaid for the delay, due chiefly to their own remissness, when they appear in the Third Section.

The various sections of the National Edition will be bound in one volume, which will be placed permanently in the libraries and leading musical establishments of the globe.

Bound volumes of Sections I., II. and III. will be delivered in the spring of 1899. The price is \$5, and orders can be placed at once.

After this date, and for one month thereafter, the price of a copy of the Second Section will be 50 cents.

THE editor of this paper seldom, if ever, obtrudes his personal affairs upon the attention of the readers, but on this occasion he believes himself justified in stating that this Second Edition of the National Edition is dated and published on the anniversary of his mother's birth, and is herewith dedicated to her on the occasion of her eighty-second birthday. She has been and continues to be his chief companion at the musical events of the metropolis, beginning with the symphony concert and opera and ending with the less pretentious recital. She has heard every great singer from Malibran to those of our day, and is now, although born ten years before the death of Beethoven, and only four years after the birth of Richard Wagner and of Verdi, as interested in music as she was over a half a century ago. The dedication, therefore, has its fitness.



**A** RUMOR comes by cable to the effect that Frau Lilli Lehmann may not join the forces at the Metropolitan Opera House after all, her refusal being based on the decision of the management not to engage her husband, Paul Kalisch, for the opera. It is at present impossible to confirm the rumor and it is printed for what it is worth. Lilli Lehmann can come to America and sing and make more money than she can make in Germany, even without joining the opera.

**M**ELBA singing the "Star Spangled Banner" in the lesson scene in the "Barbier" constitutes, from a musical point of view, an incomprehensible stupidity, for the teacher expects her to sing an aria that will determine his ability to teach and her ability to learn. Sembrich sings different songs, such as Strauss' "Primavera Waltz" and the "A Non Giunge," but to sing a national hymn on such an occasion is vapid, stupid and inartistic, constituting a cheap call to the galleries. But it all goes in opera under foreign auspices. Anything to fool the people at \$5 per.

**MISS EMILY GRANT VON TETZEL**, formerly Milwaukee correspondent of this paper, has been added to the home staff and is now to be found at this office. Miss Von Tetzels work will like that of other members of the editorial staff, prove its own worth in the increased interest it will add to the publication. Expert writers on musical subjects are rare; and while the woods are full of those who consider themselves competent, there are not many who can endure the test of time and of space—two necessary elementary forces to be reckoned with in this pursuit. Miss Von Tetzels understands her subject and understands how to handle it.

**T**HE resignation of Mr. Grau from the management of Covent Garden Opera, in London, merely confirms the status of this paper, which always has claimed, as it does to-day, that opera under foreign auspices does not pay in Great Britain or in the United States. The people will not support and the upper stratum of society cannot support it. The Anglo-Saxon races want their opera in the vernacular, and as they are intensely logical the olla podrida of foreign opera does not appeal to their intelligence. All the rose-colored reports from London last season had as much truth in them as the reports flowing from the Metropolitan. Foreign opera is always doomed to failure.

The pecuniary success of the season is already assured. The subscription is the largest on record here, and there will be very few seats left for those who wish to buy single tickets. There will be a good deal of grumbling on the part of those who do not subscribe, but desire to go occasionally to the opera; but the manager will not be to blame for the lack of accommodation. He cannot sell any more seats than he has, and he will probably endure public complaint with grave equanimity.

**F**UNNY, this paragraph from a New York daily on last Tuesday. Next night tickets were offered by speculators at the front door for one dollar and a half, and it was not an off night. A kind of "off and on" night. Are the people of this city going to pay five dollars a seat in this year near 1899 for "Traviata," or "Lucia," or the "Barbier," or "Rigoletto," or "Trovatore," or operas of that genre? It looks very much as if Jean de Reszké has spoiled that taste for old operatic wine; or was it too musty anyway?

**O**NE hundred and fifty years of opera in New York are recorded in the important and interesting illustrated article on that subject in this issue of THE MUSICAL COURIER. The history is a history of financial distress and failure. Opera under foreign auspices has never flourished in the

United States and never can. The nation needs and will get its own opera in its own vernacular, and the latter day attempts to revive the foreign scheme are merely the last gasps of a useless and hopeless struggle. The story published in these columns to-day is a record that requires no further comment; it tells its own mournful tale most eloquently.

**"DIE WALKURE"** attracted the largest audience of any opera given in Paris during October, the receipts for the same having reached 20,910 francs. This paper years ago predicted the ultimate success of Wagner in Paris, and within a few years the "Ring" will be given in that city in its entirety. The French Bayreuth pilgrims will insist upon this. And their number is increasing annually.

**D**URING the performances of the "Ring" cycle here Madam Sembrich will go on a short concert tour to the West, and after the opera season she will be part of a Festival Concert personnel which goes to various cities under a Boston management. The first concert she sings in Chicago will bring her a gauge of \$2,500. It is not known whether she must follow the rule of the opera management and divide her salaries received at concerts with the management. By the way, is this system of 50 per cent. division a mere private affair, or does the money received by the opera go to the treasury of the opera?

**T**HIS paper illustrates what can be accomplished by honest, candid, straightforward and unprejudiced journalism, based upon an undeviating principle not subject to momentary whim or to influences. We may be pardoned in stating that there is no other publication that can be compared to this in character, tone, expert knowledge of the subject and general appearance. It is read every week by 250,000 people, and those who desire to use its wide and really unlimited circulation can have the pleasure of having it substantiated on application. Our paid subscription lists and net newspaper stand distribution (not merely the delivery in gross, but the net sales) are shown, as said, on application.

It would seem as if the Jeffersonian principle of national expansion, of wanting the earth generally, had laid firm hold on at least the musical portion of this community.

If the patrons of opera at the Metropolitan, who gathered there in force and finery last Tuesday night to witness the opening of the present season, had any gratitude for past operatic advantages, and appreciation for present most unusual operatic opportunities, any confidence in the promises of the management for the operatic future, they would have greeted Mr. Grau, when he appeared before the curtain to beg the indulgence of the audience for M. Plançon's hoarseness, with approving cheers, and not with hisses!

Hisses for the man who for years past has given New York better opera than any other capital city in the world enjoys, who by the excellent performances of the past week, has given conclusive evidence of his desire and ability to do as much and more this season!

Consider for a moment; is it not inconceivable?

**L**AST Sunday's *Journal* makes this pathetic appeal: "Is it not inconceivable?" No; not at all. Mr. Plançon sings in Paris for 100 francs a night whenever he gets an offer. Here the management asks \$600 for one night if it loans Plançon for concert purposes, and of this \$600, three hundred dollars go to the management. If an American singer, one residing here, were to ask \$600 for a performance the concert people would mob him—although no native resident singer ever gets such an offer.

Furthermore, Mr. Grau is not engaged in philanthropic pursuits; he is not even interested in the art. He is a business man. If his stock company makes a profit a dividend will be declared; that is business. The profit will not be applied to a pro-

pagation of art. Hence no sympathy on part of the public. The public does not necessarily feel like sympathizing with sick singers who lose \$600 (less commission) when they catch a cold. The public does not even sympathize when there is a frost. Oh, no, Mr. De Koven; let us get at the gist of things. Give the public the benefit of the doubt. It must have its good, old, substantial American reasons for refusing to sympathize with foreign opera schemes; in fact, it has. Wait for the tides of March—a kind of funeral march.

## THE OPERA.

**A**T the close of the opera season in Chicago many dissertations were published, showing what Lecky calls the wisdom after the event, to prove what might have been if things had only been otherwise, but one paper, the *Tribune*, boldly plunged in to back up THE MUSICAL COURIER theory, and the article may safely be reproduced:

### Reasons for Apathy.

There are two reasons for the apathy of the public on this occasion. First of all, Jean de Reszké and Calvé could not come. That is obvious. The second reason is equally potent, although Mr. Grau will not admit it. The public is tired of the endless chain of old operas. Of course, it is easy to say that novelties have been tried in the past and failed. Calvé in Boito's "Mefistofele" could not draw a crowd, and no one cares to see Jean de Reszké in "Werther." But in the former case, at least, the opera could not by the utmost stretch of the imagination be called a novelty, and it was given in a bad season, when nothing, not even "Les Huguenots," with seven stars, could create enthusiasm. It may cost money to put on new operas, but it is absolutely essential to get the public accustomed to them simply in order to keep the general stock in trade renovated.

What is wanted at present is a proper representation first and foremost of the "Ring" and "Tristan und Isolde," for the Wagner craze is just becoming really popular. Excerpts from all the operas have for years been the favorite items on concert programs, and at last, after half a century, the Bayreuth master has fixed his dead grasp upon the public mind so strongly that Wagner is demanded first and last. It is absolutely certain that the "Ring" will draw huge houses in New York, as also will "Tristan und Isolde." Here, of course, we could not have the "Ring" this year, because there was no one to sing Siegfried.

Secondly, there is the wide field of modern French and Italian opera, altogether different from the old stuff so constantly served up, and full of the best things in the way of melody and orchestration. That field is as if it did not exist as far as we in Chicago are concerned. And if the past season has proved anything at all it has proved that Rossini, Donizetti and Gounod are not nearly as popular as they used to be, and, however good their works, they cannot stand constant repetition. "The Marriage of Figaro" is the one masterpiece of the older school of opera given this season, which is always old and always new. Its flow of melody is too pure and unstinted to grow stale. As for Meyerbeer and Verdi, the less we hear of them the better will it be for the manager's pocket.

### Not Self-Supporting.

But reason as one may, the great fact remains that grand opera on such a huge scale never has been and probably never will be self-supporting. It is not so in Paris, or Berlin, or London, or New York. Why, then, in the name of all that is reasonable should anyone expect it to be in Chicago, where there is practically no leisure class and a comparatively small transient population? When it paid in the past, as it is said to have done, for instance, about the time of the World's Fair, everything was booming, opera on such a scale was a novelty and it paid, as every other fad has paid, for the time being; but that was a hectic success which has cost the Abbey and Grau forces much heartburning ever since. Now Mr. Grau has determined to face the situation squarely and admit that he cannot do business upon the present basis. The suggested sale of thirty season boxes might answer the purpose, not because the sum thus collected would in itself make the venture worth while, but because the patronage of what is known as society is a potent factor in swelling the audience outside of the boxes, and with the vast seating capacity of the Auditorium sufficient numbers might be induced to come to make the season profitable.

"Never self-supporting." Well, that is what this paper has been preaching for years past. There is no issue between THE MUSICAL COURIER and any individual or individual manager; it is merely the everlasting truth pounded into the people, crystal-

lized in one publication which constantly reiterates this truth to keep it in the minds of the people. It is a matter of total indifference as to who the manager may be or who the singers may be, the eternal truth is that opera under foreign auspices has always failed here and always will fail, for it cannot exist in an unsympathetic environment. That is simply fundamental; that is all.

We refer to individuals in our arguments merely as types. Mr. Grau is the present representative living type of the manager of this foreign fungus, and it is only as this type that we know him in these debates; and so it is with the soloists. Leaving aside for the present the financial difficulties that cannot be overcome, let us examine an artistic department of the opera—the rehearsal.

This paper has for years and years asked the management at the Metropolitan to insist upon rehearsals, and has explained why Grau is helpless in the matter; why he must be the victim of the system of which he is a part. We republish two items of last week from daily sources. The first is from the setting *Sun* of last Friday:

Now, girls! girls! The opera season isn't three weeks old yet, and here they are at it tooth and nail already—those prime donne! In fact, if things keep on at this rate, before the end of the season there will be more war relics behind the scenes at the Opera House than there were on board the poor old Vizcaya the day after the fight. In other years uncharitable persons have declared that many of the impromptu battles which were waged behind the scenes were due to the enthusiasm of Mlle. Calvé's warm Oriental temperament and also to the fact that, in addition to her lovely voice, Mme. Melba possessed a tongue of her own. But Calvé is not here this year, and Melba, safe in Philadelphia, 100 miles away, if she wanted to "kick," would have to resort to the long distance telephone. So the wind of words must this time be blowing from another quarter. All along the coast of Maine storms are said to be prevalent just now; so perhaps, after all, this recent outbreak may be said to be merely temperamental. However, it's there all right, and next Sunday is to be the fatal day upon which one or another of the rival prime donne must buckle under.

There's to be an opera sung at the Opera House next week in which a young American singer who belongs to the Ellis Grand Opera Company is to appear here for the first time. Associated with her in this performance are to be two of the most brilliant lady birds in Manager Grau's international array. All this week the little American has been journeying from Philadelphia to rehearse the opera, and at none of the rehearsals has either of the great singers put in an appearance. The older and by far the greater artist of the two has expressed her willingness to rehearse at any time, provided the younger and more fractious singer also agreed to put in an appearance. But the younger singer won't see matters in that light. She is letter perfect in her role; she needs no rehearsal, and really she cannot see why she—she—the star prima donna—should be obliged to wear herself out for a mere young singer who hasn't any business in grand opera anyhow.

The older prima donna has meantime sent her ultimatum. She will attend the rehearsal on Sunday, for she has no intention of allowing a little petty jealousy to jeopard the new singer's début. But—and this is a big emphatic But which means business every time—the other prima donna must be there, too.

And yet there are persons who wonder why Manager Grau is growing gray-haired!

The second quotation is from the rising *Sun* of next morning, and it says:

Rehearsals at the Metropolitan are popularly supposed to exist only for the purpose of settling the reputation of the prima donna. If they can refuse to attend rehearsals they have reached the highest point of professional services. Where there happen to be two prima donnas in an opera one would rather retire finally from the stage than consent to appear at rehearsal if the other did not. But the standards of operatic precedence are curious.

The most interesting question to a number of prima donnas is the selection of the Juliette. Marcella Sembrich is to sing the role during the season and regards it as one of her best. Emma Eames made one of her greatest successes in it. Frances Saville loves the part, and Marie Engle is convinced that she appears at her best in it. Suzanne Adams always makes her début in it. There is certainly an embarrassment of Juliettes. But the most important influences of all in this important question are Mme. Melba's devotion to the role and her great objection to having anybody else appear in it. It is the part to which she is most devoted. So the question of the

Juliette when M. de Reszké sings first is still uncertain. The struggle for the role of Juliette at the Metropolitan has always been a little bit amusing, in view of the fact that Jean de Reszké made the opera a success here. Adelina Patti never made it popular, nor did any other Juliette. It was the Romeo, as sung by him.

Mr. Grau cannot secure rehearsals because he cannot dictate to the stars; they control him. He only manages to exist through discord among them, but he cannot issue disciplinary orders with any hope of having them obeyed. Why is Jean de Reszké always prepared with a new opera? The answer is simple. He studies the work and the part and Grau must accept the new work suggested by De Reszké, because he knows that at least one of the principals knows the work and his role. The production of "Werther," of "Manon," of "Le Cid," were due to De Reszké's recommendation, and he knew that to study any opera with a long list of female heroines would be futile and fatal, because no proper rehearsing could be depended upon here in New York.

On the Continent of Europe these damoselles who have internecine warfare here and who get columns and pages in the daily papers telling what they eat, what names they give their pet dogs, whose candy they prefer, and why Nervipaste preserves the larynx on Communion day—these operatic dames must, on the Continent, be present at the moment set for rehearsing, and if they should offend twice the manager would give them the little blue ticket of dismissal. They do not mind a little thing like that in European opera houses, because they work for ensemble effect, for artistic effect, and stars are not known as such and hence get no star salaries. It is all so plain, so simple, so logical, and yet the scheme of star management over here, so detrimental to all artistic aims and purposes and with a continual history of failure behind it (see History of Opera in New York—this issue), is repeated over and over. The only reason for these repeated returns is a certain secret source of revenue, to which, however, this paper will give its attention later on.

Naturally we can have no artistic results here whatever. It is all deification of the star to the exclusion of any attention or study of the detail. Mr. Henderson in last Sunday's *Times* says:

But the ethics of the opera do not deeply influence the average opera goer. Neither does its art. How many opera goers really know the words to which their favorite airs are set? How many of them can tell whether the music fits the text or not? How many of them care?

One thing is certain. Very few of those who sit on the first three floors of the Opera House ever trouble their heads about these things. But away up in the balcony and the gallery are hundreds who take it all very seriously. They understand the meaning of every scene, the purport of every musical phrase. They are the true music lovers. But they have no influence in the Metropolitan Opera House, where the plots of operas are not regarded as matters of moment.

Glory be to the tenor and the soprano and the baritone. "Bow, bow, ye lower middle classes! Bang the drum and sound the brasses." Lift up your voices in praise of Van Dyk, and Dippel, and Saléza, and Salignac, and Ceppi tenors, and of Melba, Sembrich, Nordica, Eames, De Lussan, Engel and Saville, sopranos. Never mind Wagner and Gounod and Verdi and that lot. Most of them are dead, and none of them could sing. Let us go and sit in the temple of song and pour out the blood of our worship at the feet of the priests and priestesses, for the gods themselves are away yonder behind the clouds.

"What is to be done?" "Give us a remedy." Do not go to the travesty called opera; that is the only remedy, although there is no danger of its success on its old-time plan as it continues to prevail. Seats were offered at the front door of the Opera House last Wednesday night by speculators at \$1.50. Did they get them from subscribers?

The inside financial methods of the opera constitute a separate chapter. There are certain men here who are legitimately interested in all kinds of "shows," as they call them, and to these men the Horse Show, or the bicycle race, or the Corbett-Sharkey mill, or any event that brings masses under

one roof for revenue. These men are the best barometers of the financial outlook of any show in New York city, and we recommend our optimistic friends to their kind care. They can also tell considerable regarding the wonderful subscription sale.

No; the spots of the leopard cannot be changed because they are the result of the action of a natural principle. It is not Grau or Ellis or any manager or any combination. It is the system of opera under foreign auspices, with exorbitant, prohibitory tariffs paid as salaries to the foreign or foreign residing singer, and the resulting loss of artistic and organic unity of the operas themselves, that must bring defeat and disaster, and these disasters are inevitable, because the underlying laws of arts—particularly of musical art—are transgressed, and they simply revenge themselves in the story of bankruptcy.

Opera is ensemble. What Mr. Henderson has been saying for several weeks constitutes the first support we receive in that direction, although our efforts in behalf of the American singer and player and composer have been nobly seconded by the thousands of papers. This particular feature—the apotheosis of the living foreign singer—is the next point to be pushed for publicity, for the star must be relegated back into the proper position in the constellation if we are to have order instead of chaos. The prices must be reduced, the admission thereupon reduced and the greatest attention bestowed upon rehearsals and details. The chorus must be regenerated and a body of singers substituted for the present haranguing crowd, and chief of all a competent conductor secured for the great works. Probably we will all be dead and cremated by the time these reforms are instituted, but we might as well do our best to bring them about for the benefit of the future opera patron.

#### PAVING THE WAY FOR AMERICAN MUSICAL TRADITIONS.

WE who are enthusiasts over all that pertains to the musical and artistic advancement of America have long sought for some solution to the problem illustrating how traditionless, crude America could lay a solid foundation for an art life, which would be a happy and satisfying tradition for ensuing generations. It would be sad and discouraging enough to believe that succeeding generations will encounter the same state of affairs which confront and distress us. It is to be hoped that ere long America will begin to sigh for a folksong era, which every other race has had to satiety; to yearn for her own traditions; to seek to see the story of her own deeds perpetuated in song and symphonies. At present there are no prospects for any radical change, for any change must be the result of concerted action among our musicians, strengthened and encouraged by the people all over the land.

While our musicians so consistently and persistently pull against each other; while we keep up the absolutely insane custom of sending millions of dollars to Europe which should be put in circulation among our own musicians; while any foreigner, musically large or small, can come to America, grow rich, and forthwith remove the proceeds of his visit out of the country; while these abuses continue to flourish throughout this country, we will look in vain for the time to come when we will pave the way for American traditions.

The utter folly of it! What country could stand such a drain and survive? Surely not America, which has so many vital situations, the heritage of the young, to adjust.

If the musicians themselves would forget their personal prejudices, if they would work together in a spirit which at least approached that of harmony, much could be accomplished. While the Germans rage at the Italians, Wagnerites against the ancient and modern composers, critic against critic, teacher against teacher, everything will re-



main in the exact state of chaos in which it has been befogged these many, many years.

Are there no deeds of American history which deserve perpetuation; no episodes of Manila, of Santiago; no song of Dewey; no legend to be made of America's battle in the name of humanity? Such a marvelous series of stirring events would have sent the old bards of Scotland, Ireland or Germany prancing away upon their fiery poetical steeds. Are we so cold-blooded, practical, that such deeds of valor are done among us and left unsung in verse or prose? Are our musicians so intent upon their various grievances and personal animosities that they have no time to receive inspiration from any source, no matter how vital, thrilling or glorious?

First turn back to America the tide of gold which flows so fruitlessly but steadily toward Europe; then consecrate American forces. Let the West affiliate with the East; the South with the North; then let this National Edition go over the land a harbinger of the good times to come, the herald of the musician's future, the greeting of good and true artists to their brethren all over the land. Let the musicians appreciate this effort made to aid them, and join in it. Yes, this must all come to pass before America will lay the foundation for her traditions and folksongs, before there will be any real art-life of any sort. We sometimes wonder if the musicians do not weary of witnessing the futile struggles of faction against faction, man against man, and if so, why no steps have ever been taken to remedy the evil.

It must be concerted action on the part of musicians; this action must be strengthened, reinforced by the assistance of our countrymen at large. We want no more foreigners, no more humbugs; we long for the time when the cry "America for Americans" will be a literal statement of an existing state of affairs, and not a wild, discouraged cry after the apparently unattainable.

#### CANADA'S MUSICAL DECLARATION OF INDEPENDENCE.

A PROTEST which claims the serious attention of the musical world is about to be sent forth by a large body of leading Canadian musicians. It is against the introduction of outside musical examinations into the Dominion of Canada, and will eventually be forwarded to the following distinguished and influential personages:

His Royal Highness the Prince of Wales, president of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, England.

His Excellency the Earl of Aberdeen, Canadian president of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, England.

Hon. Joseph Chamberlain, Colonial Secretary, London, England.

Lord Strathcona, High Commissioner for Canada, London, England.

Sir Alexander Mackenzie and other members of the faculty and management of the Royal Academy of Music, London, England.

Sir C. Hubert H. Parry and other members of the faculty and management of the Royal College of Music, London, England.

This Musical Declaration of Independence, as it may appropriately be called, has now become public property and reads as follows:

The undersigned representatives of universities and other educational institutions and musical organizations, as well as individual musicians throughout the Dominion of Canada, unitedly protest, respectfully but most earnestly, against the action of the Associated Board of the Royal Academy of Music and the Royal College of Music, of London, England, as represented by the Hon. Secretary in conducting musical examinations in Canada

for the purpose of granting diplomas and certificates in the various departments of musical education.

We make this protest for several reasons:

1—Musical culture in Canada has progressed and is still rapidly and satisfactorily progressing under the direction of resident musicians of recognized ability and thorough training, the advancement in this sphere of education being in keeping with the general educational development of the country.

2—The examinations conducted by the leading institutions of Canada are not only equal but greatly superior in respect to standard of requirement to those of the Associated Board introduced into Canada, and fully meet the needs of the Canadian student in music.

3—No representative Canadian organization has expressed a desire for such examinations. With due deference, we submit that the introduction of these examinations into Canada was a step taken without just consideration for the work of the musicians established in this country or for the people of Canada generally.

4—We are convinced that if the members of the Royal Academy of Music and the Royal College of Music fully understood the musical condition in Canada, they would not have taken nor countenanced any action calculated to lower the musical standard of this country, nor to force upon us an examination scheme the operations of which it is felt would be unjust.

5—Further, we desire to express our high respect for the Royal Academy of Music and the Royal College of Music, and their respective faculties, whose eminent services in the cause of music are recognized the world over; but we unitedly and emphatically protest as Canadians and musicians against examinations being conducted in Canada by any board not officially constituted by Canadian authority.

We therefore respectfully ask you to use your influence to secure the withdrawal of the examinations of the Associated Board from Canada, and in the interest of musical development in the Dominion to discourage any attempt of other foreign examining bodies to introduce their examinations into this country.

In this protest there is no disloyalty. Canadian musicians are thoroughly educated and they are progressive, capable and independent. By resisting such things as, in their belief, would tend to lower their ideals and lessen their ambitions; by developing the best in self and country, and thus preserving individuality and originality; by illustrating that the greatest British colony has a musical heritage of its own, they do the better prove their loyalty.

Concerning this whole matter there is only one statement which this paper need make. English examinations are not needed in Canada. In proclaiming this united protest these Canadian musicians have the sincere sympathy and the unequalled goods wishes of THE MUSICAL COURIER.

#### A TIMELY PROTEST.

THE *Sun* last Saturday contained the following timely protest against the charity humbug concert:

To the Editor of the *Sun*:

SIR—Your recent editorial article showing up a certain vicious practice on the part of managers of charity concerts is timely and valuable, and will bring you the thanks of many sadly harassed people.

My own practice is to send these tickets back at once, but this refusal to contribute to a charity I am not interested in and sometimes do not approve, costs me a 2-cent postage stamp, a good, strong envelope worth three-quarters of a cent, and from ten to twenty minutes of time, worth to me, according to circumstances, anywhere from 40 cents to \$1.50.

What right has any person or any organization to compel me to make this expenditure? Is it not a specious form of blackmail? I know some people who are in this way annually mulcted of a considerable sum.

If for any reason the recipient of the tickets has not responded—and sometimes when he has—after a few weeks there comes a letter asking him "kindly to remit the amount to cover tickets which were mailed to you and have not been accounted for." Could anything be more impudent? The necessary implication of the writer is that you are willfully retaining funds that do not belong to you.

But there is another aspect of the matter, a consequence and result of this form of "systematic benevolence." I am told by a lady who has experience in organizing these concerts, and who has herself taken a part in this business of mailing tickets to people by way of gentle pressure upon

their sympathies and purses, that at the concerts there are sometimes more people present than tickets "accounted for"—money in the hands of the committee. It is true that during the following ten days or fortnight a number of remittances in payment of tickets sent come in, but the sad truth, however, remains that an appreciable number of the attendants upon the concerts got for nothing both their artistic enjoyment and an accession to their reputation for charitableness.

What a comment upon our morals! How un-Christian, how unphilosophic not only, but how unbusinesslike is the whole thing! How true it is that one wrong thing done makes way for another! Action and reaction are equal. The anvil wears out the hammer. A coarse, indelicate, intrusive way of forcing people to do good, as you think, is the occasion and cause of another sin and wrong and shame. "But when thou doest thine alms let not thy left hand know what thy right hand doeth."—Matthew vi., 3.

This is the Christian rule for alms giving not only, but also for many other things. Charity bought by praise, charity compelled by social pressure will in the end do more harm than good.

JUSTITIA.  
New York, December 2.

The alleged charity concert ought to be abolished. It is a nuisance, a menace. It is always absurd from an artistic standpoint and a drain on the purse and good-nature of the audience. There never was a charity concert at which the audience got the worth of its money. Besides, if artists give their services free or at greatly reduced rates, the harm done is great. It cheapens them for all time. The charity concert, the benefit concert, the concert given by incompetent amateurs and free concerts should be banished forever.

THIS was cabled to the *Herald* on Sunday:

"Mme. Lilli Lehmann, the well-known Wagnerian singer, is leading a crusade in Germany against killing little birds for the decoration of ladies' hats."

But not a crusade against big song birds without voices, we opine.

MR. FINCK openly declares in last Saturday's *Evening Post* that the New York concert season will be "exceptionally mediocre," a statement rather extraordinary in view of printed facts. He goes further than that when he writes: "As a form of art there can be no doubt that opera ranks above symphonies and other concert productions." Oh, yes, there can be doubts, Mr. Finck, lots of them! Opera is a hybrid production, even Wagner's music-dramas, which are a wonderful blending of symphony and drama, but only a blending. Apart, the drama is the highest peak of literature, the symphony the highest of music. Joined, they are a compromise, a delightful compromise, but not a perfect art form.

WE found this luminous criticism in an issue of the *Herald* last Saturday morning. It was not written by Mr. Steinberg the chief music critic of that "great daily," as they say in Park Row. Speaking of Saléza the *Herald* remarked:

"As an offset to his qualified gifts he has the advantage of being a real tenor, having the genuine tenor sweetness in his voice, which 'Jean' only has by cultivation."

Now what in the name of mud does this mean? Has Jean de Reszké no inherent sweetness in his voice? Did he just "think" it there? A wonderful brain must M. Jean have to accomplish such a feat. It beats Christian Science all hollow. All you need do is to "cultivate" your throat and behold—a Jean de Reszké. We wonder, too, how M. de Reszké will enjoy hearing that he is not a "real" tenor?

#### Antwerp.

Some discoveries respecting the family of Beethoven have been made in Antwerp. In 1713 a shoemaker, Heinrich Adelhard van Beethoven, bought a home in Antwerp, with the sign "Sphaera Mundi." It is now No. 33 Rue Longue Neuve. He had twelve children, one of which, Ludwig, settled in Bonn in 1731, where he was basso in the Prince's orchestra, and afterward became kapellmeister. He was the composer's grandfather.



OFF THE EDDYSTONE LIGHTS.

I.  
It is eighteen knots by the whistling log  
In the teeth of a petulant breeze,  
Full speed, dear lass, through an austral fog  
And the rip of the Channel seas.

The coiling fogs are on either hand  
And no ships give us hail,  
But yonder, dear lass, we know is land  
And the lights that never fail.

So it's full speed on, through the shrewish seas,  
Ever on, dear lass o' mine,  
Till—hived in the fog, like golden bees—  
The lights of England shine.

II.  
Oh, it's hard, dear lass, through the tangling seas  
And the fog of life, she steams,  
Fretted by many a foul head breeze,  
The Ship of my hopes and dreams.

Ay, hard she labors, through unlit fog,  
In the ruck of the rude tide-rip,  
While the vain hours whistle along her log—  
A broken and battered ship—

But it's full speed on! Through the thwarting seas,  
Ever on! dear lass o' mine,  
Till at last the lights of love and peace—  
Your eyes, love-lighted, shine!

—Vance Thompson, in *Criterion*.

UPPER Broadway is in heaven. Grand Opera has come to town and great is the joy of Harry Finck and the lover of the mellifluous music of Gounod; likewise great is the joy of the lobbyist, the man who looks wise, says much and not to the point. Especially dogmatic is the gentleman who has not been in the Metropolitan Opera House for years, and having the run of the place, his brains prove too big for his hat. He is the man I fear to meet. He always buttonholes me, and after explaining wherein he differs from Maurice Grau, he proceeds to set forth his views on the management of the concern. His name is legion and he has a pass.

Otherwise the same old crowd, critical and otherwise, turned up last week and the only man I missed was Don Diego de Vivo. Others, too, apparently missed the fact of missing him, for I saw no mention of his absence from the front of the house the opening night. But Max Hirsch was there; Max in smiling splendor and accompanied by his usual tact and affability. The press representative is a man well-known in the newspaper world, particularly the dramatic section of it. Ralph Edmonds needs no introduction, ladies and gentlemen—as they say in sporting circles—and his fellow newspaper workers are gratified to see him filling a position he is cut out for. Edmonds is an ardent lover of music and especially of the music made by the de Reszkés. We all approve his judgment.

Another change pleasing to the critical chain-gang is the renovation of the press room. It was brought about in a funny way. Brother Krehbiel made some derogatory remarks concerning the existence of the dismal set of clothespins ranged about the walls—for all the world looking like a glorified hand-me-down shop—and also about the proximity of the marble halls dreamed of by the Bohemian lassie. Mr. Grau did not sleep over night on the hint. Henry Schadd, at the head of the wrecking crew of the Metropolitan Traction Company, with axes and oaths dispatched the horrid obstructions.

Then it was the turn of the Dean of the Faculty.

Mr. Grau was sent for on Friday night, and although he was in the act of unlatching the finger nails of two chorus prima donnas—a slight row over their respective stage positions—he at once cast duty to the winds and responded to the call of pleasure. He is not usually so responsive. But then he loves us so. He was met by a solemn body of men, all with inky fingers and beaming eyes. The Dean arose to his full height—he is now a good second to Edouard de Reszké in inches, girth and weight—and made an elaborate speech and presented the blushing manager with three lovely, embroidered cigars, genuine Havanas, and with a *coda* complimenting Mr. Grau on the velocity with which he admitted he had been seen and saw it. Mr. Grau was equal to the thrilling moment. In two words, perhaps three, he said there were better things in store, and then Munchingnellie or some other potentate sending for him, he withdrew. He was followed by a cheer from the poor, deserted, but brave men who fill the trenches of music year after year with their devoted selves. Ah me! brave lads, how ye toil, how ye suffer, and not for salaries alone, but just the love of your art, only that and nothing more!

In that respect you are like the surgeons who dissect for the sake of dissection. But to my story.

Wild visions of a wonderful place for thirsty souls followed Mr. Grau's last remark, and bolder spirits—I think one was Harry Vynne—prophesied the time when the Metropolitan Opera press room would own the old Vaudeville Club fixtures, stage and all, and then slaves at our bidding would be sent to the auditorium across the aisle and return with accounts to the Sultans of the Pen, so that we could at leisure dictate our masterly opinions. I may add that Reginald De Koven pronounced the scheme Utopian, but we are waiting, Maurice Grau, we are waiting!

As for the opera itself—or rather the company—it needs but Jean de Reszké to make it complete. Calvé we shall miss, but Jean is a clean, clear case of necessity. Everything is lovely so far. Van Dyk is “stunning,” Saléza a charming artist—someone called him “Jeannette de Reszké,” but after his exile song that is absurd, for he is a virile tenor—Eames, Nordica, Melba, a trio not to be excelled, and Edouard, Plançon and Campanari simply incomparable; yet we want our Jean and, like Rachel—I've forgotten the tribal name—will not be comforted until he comes. And he is coming December 26, a nice Christmas present for the good stockholders.

I met Julian Story and together we listened to Saléza sing his exile number. Story admires him very much and it must be confessed that he is a promising young man. This is not said in a condescending manner, but merely as a prelude to the prophecy that if Saléza's health improves and he is not spoiled by success he will do big things in ten years. What I fear is that his physique cannot stand the strain. He is lithe, nervous and active, but he is not the build for heavy work. Jean de Reszké had reached the grand climacteric before he attempted Wagner, so Saléza has time ahead. His voice is very fresh, sweet and of characteristic tenor quality. His *mezzo voce* is admirable.

Mr. Story, who told me that he had sent his wife to bed at 7:30 so as to get a good sleep before the Saturday matinee—what ogres are these husbands of singers!—has been enjoying a different sort of artistic success. Several of his pictures have met with flattering success in England, all of which I had read in the English newspapers. While in New York he will occupy Blashfield's studio in the Sherwood Building.

Emma Eames is as ravishingly beautiful as ever and has grown much slimmer. Her voice is in excellent condition. The new baritone Albers reminds me of Renaud, not in voice, but in his conception of Wolfram. Perhaps he is more virile than Renaud, who is a bit of a carpet knight, but the Renaud voice

and style are inimitable. Albers is a fine artist and his Mercutio Friday proved it. The “Queen Mab” has never been better sung here. Djella, the Stephanos of the “Romeo and Juliet,” did not do much except look well. But then she was scared to death. Stephanos always are for some reason or other.

This nervousness that attacks singers in New York only is a peculiar malady. Tenors who have faced London, Paris, St. Petersburg, Berlin, Madrid, Rome and even Bayreuth audiences go to pieces here in New York. Why? No one can tell. Perhaps, as my editor says, it may be the knowledge of the “high salary crime” that grips their windpipes and causes to knock with sinister sounds their hearts. Feeling that they are getting about \$18,000 and 50 cents a night and not earning the 50 cents, their conscience invades their larynx and plays havoc with their song!

I refuse to accept this explanation. It is just a plain case of knowing that here in New York is an audience that is cold, devilishly critical and hard to please, but when it is pleased will go any length to show it. Just wait, M. Van Dyk, and see how you will be treated on the last night of the season! Why, you will be singing “Home, Sweet Home,” with your two voice productions without being conscious how you are doing it! Van Dyk was very nervous the opening night, but he must have felt the sympathy of the house, for he sang with great fervor during the evening.

I heard him at the Paris opera last summer two years and then said in the *RACONTEUR* that he united the vocal vices of both the French and German. Without attempting to attenuate or qualify this statement, I may add that he was another man last week, especially in the matter of pitch. The velvet is gone from the voice, but when it was there was the man, the artist he is to-day? Van Dyk is a heroic tenor without a large voice, but he has grace, dramatic gifts and the magnetism that carries over the orchestra.

If the performance I saw last Wednesday night of “The Barber of Seville” is to be repeated then the high water mark of the season has been reached in artistic quality. I've seen some famous casts during the past twenty-five years, but none to be compared to this, the possible exception being Salignac, and he acts and sings so well that it is a pity to have to make this exception. My adoration for prima donnas has always narrowed down to two, Lilli Lehmann and Marcella Sembrich, opposite poles of the soprano's art—I say nothing now of contraltos, that being another tale, but Lehmann in Wagner roles and Sembrich as a singer *pur et simple* were my ideals a decade ago. Then this wonderful Marcella returns and plays Rosina in a way that would make—as Steinberg says—Adelina Patti look like 30 cents. She acted with buoyancy and sang with resiliency. She looked the very picture of the naughty musical miss of Seville who coquetted and sang and raised the dickens with funny old Carbone. How she sang! How she twirled and what delightful bits of feminine landscape we saw when she pirouetted! Ah, Rosina Sembrich, you with a boy of twenty, breaking hearts among the old stagers of the Opera Club! Clyde Fitch actually became excited and Jack Stow—you know what a stoic is Stow!—Jack Stow stood up and cheered. I didn't cheer.

Madame Sembrich gave us a marvelous singing lesson scene. She sang the Strauss valse, “Voices of Warning” it ought to have been—but I dislike the song. Then came a subtle version of Chopin, the mazourk from the Chants Polonaise. It was given in Polish and was a miracle in execution, not to speak of the true Chopin spirit, the Slavic spirit, informing it. Now I wish to make a proposal to Sembrich. If she consents to play the E flat Polonaise of Chopin as I heard her play it years ago in Paris



Mr. Grau can raise the price of admission and give the "Barber" twice a week. Sembrich has a beautiful piano touch, a touch like a dewdrop. It is crystalline, like her voice, her technic polished, her style musical. She plays Chopin exquisitely and her command of the violin is not to be despised. What we particularly noticed was the clever way she accompanied the orchestra, filling in with arpeggios and every group full of rhythmic life.

There is but one Sembrich and Stengel is her name.

Where was old Rossini in all this modern atmosphere? Oh, he was there. Rosina sang "Una voce poco fa" in a way that set up mental blisters in our skulls, and Campanari was a Barber without compare. Carbone has no rival and Salignac's high spirits, good looks, capital acting and very much improved singing made him a superior Almaviva. The Don Basilio was a revelation. Last season the part dwindled to a sepulchral shadow in the hands of Boudouresque. This season it became as important as Figaro or Rosina. It was in the ample hands of dear old Ned de Reszké, and a strong piece of comic acting it was. His great size was in his favor for making humorous contrasts, but he did not abuse his opportunities. As funny as was his fear and attempt to hide behind Bauermeister, as comical his collapse, much finer was his return after being shown the door, and his sardonic "buona sera" in the anxious faces of the rest. His voice, oh, my God! the voice! was there ever anything like it since the days of Lablache? Brother Edouard is a wonderful boy.

Lots of musical people at every performance. The Misses De Forrest and Callender never miss an opera and I saw Walter Damrosch Wednesday night, the very night of the opening of the Ellis Company in Philadelphia. Victor Harris' familiar first night face was not absent. Friday night I saw Alice Mandelick—now Mrs. John Flagler—and saw no reason why I should alter my admiration for her tropical beauty and finely carved head. She has been studying in Paris for several seasons and has returned here to her first teacher, Frida Ashforth. I asked her mother, Mrs. Mark Mandelick, if we were to hear her daughter in concert this season. She shook her head and I think looked in the direction of Mr. Flagler. Of course that settled it, for men always grow ungenuous when they secure a songbird. The temptation to make your own canary warble for you alone is irresistible.

I found this in the Paris letter of last Saturday's *Evening Post*:

"The eccentric Dr. Gruby, who has just died, carries us back only to the reign of Louis Philippe, although his clinging to life and to a pretense of strength long after eighty gave his obedient clients the notion that he was immortal. He had under his care some of the most famous men and women—but the women first—of his time. From Chopin to the younger Dumas, who remained faithful to him to the last, and Alphonse Daudet, who could not persuade himself to comply with the extravagant prescriptions of the doctor, they were a notable series—all suffering from stomach or nerves."

What was "the eccentric Dr. Gruby" to Chopin?

I've searched high and low, but can find no mention of him. Chopin had several physicians. In 1838 there was a certain Dr. Gaubert, who, according to George Sand, examined Chopin and declared that he was not a consumptive. "You will save him in fact if you give him air, exercise and rest," said this Gaubert. But who was Gruby? I cannot find him in Niecks, and when a man's name is not in Niecks that man was not in Chopin's life.

A new historical romance by Mary Johnston is announced. It is called "Prisoners of Hope." The old Zenda crowd, I presume.

In the *Evening Sun* of last week I found these paragraphs:

Among those who have signed the protest against the trial of Colonel Picquart by court martial are Madame Rêjane, Madame Bernhardt and M. Edmund Rostand. In spite of the fact that the second and third of these are of Hebrew extraction, the appearance of the names of popular favorites on such a document is a fair indication of the change in public sentiment.

To the Editor of The *Evening Sun*:

SIR—The *Evening Sun* is inaccurate in calling M. Edmund Rostand a Jew. He is a Catholic, his father being one of the directors of the Comptoir d'Escompte, where all the directors have to be Christians. M. Rostand was married at the Madeleine to a very charming young French girl of American descent. Respectfully,

FAIRPLAY.

The *Evening Sun* said that he was of Jewish descent.

When I said a month ago that Rostand was of Hebraic extraction I was twitted by my friends, who look upon such statements as an amiable weakness. I quoted Runciman approvingly concerning Saint-Saëns' ancestry, and behold a letter of denial was sent by his publishers! Dear Lord!—as Mr. Vance Thompson remarks in moments of glee—what's the crime? Anyone who has seen Saint-Saëns recognizes his derivation from the race, and it's not alone his Cyrano nose good mother! He may be a red hot Catholic for all I know, but the Jew will not down in his eye nor yet in his music. Dear Lord! where's the disgrace? I generally know what I am talking about on this subject, even if I am joked about it. I shall never forget Vance Thompson's visage of woe when I told him that in the veins of gentle Charles Lamb there flowed a few drops of the race. By this time he probably knows it, for I read of it in all the biographies. The Wagner story is possibly apocryphal, although Nietzsche says not, but about the others I'll stake my wig, or what's left of it.

I can see the ironic smile of Laurence Reamer, of the *Sun*, when he reads the above. "What, another?" he will murmur, and then calmly proceed with his description of Madame Schumann-Heink's layette.

Here is a story quoted by Mr. Finck in the *Evening Post*:

"A good story is related of the French composer Leo Delibés, best known in this country by his opera 'Lakmé' and the 'Coppelia' ballet. One day he met the late Charles Monselet, who was on his way to a restaurant where, once a fortnight, a well-known champagne merchant gave a dinner to prom-

inent authors and journalists. These dinners were prepared by one of the most noted cooks, and the choicest wines were served. Delibés on this occasion invited his friend to dine with him, but Monselet said he was already invited to meet some friends, and, inspired by a sudden mischievous thought, he said: "Come along—it's a table d'hôte at 6 francs (\$1.20) a cover; we all pay our own bills." Delibés accepted, and when the viands and fine wines were brought on, one course after another, his eyes opened wider and wider. Monselet had informed his friends of the joke, and at the end the waiter passed around a tray on which each diner deposited 6 francs. Delibés, who had muttered to himself repeatedly: 'Six francs!' added half a franc as fee to his little pile of silver, and afterward he called the waiter aside and informed him *sotto voce* that he would take a month's *abonnement* tickets for that table d'hôte."

Someone writes to THE MUSICAL COURIER asking if the RACONTEUR is a *nom de guerre* or merely a heading.

Merely a heading, my son, merely a heading!

Tut! tut! what's all this pother about "passionate press agents"?—Philip Hale has made the phrase classic, *Dich Theure Hale*—and notices I wrote several seasons ago? Mr. Ben Woolf thinks he owes me an apology. For what? The notice I saw quoted at first I most certainly did not fabricate. The second one I did. Its style is florid, in fact it is purple to the apoplectic point. I am now trying to write in cooler, grayer tones, trying to catch the nuance and not the color, as Mr. Verlaine remarked; but it is hard work, it is sad work, I assure you. So let's hear no more about apologies. Mynheer Woolf!

Rowland Strong writes of Huysmans in the Paris letter of last Sunday's *Times*. He says:

"M. Carl Joris Huysmans, the famous author of 'La Bas' and 'En Route,' has decided to retire into the country and spend the rest of his days in the shadow of an old Benedictine monastery. Certainly for the last ten years the rumor has been spread that M. Huysmans was to become a monk. But 'En Route' and 'La Cathédrale' were sufficient contradictions of this report, and those who love literature for literature's sake felt that the author of 'A vau l'eau,' the collaborator of Zola in the 'Soirées de Médan' would never quite cease to be an artist. M. Huysmans has been for the last twenty years an employé at the Ministry of the Interior—a *rond de cuir*, as Courteline would say—surrounded by the green-backed dossiers of his bureau, and in front of him the green lawn of the Ministerial Garden, as the vistas of his reveries. He does not wish to be quite a monk, this ecclesiastic bohemian; he would like to wear a beretta, but it must have a flat brim. Theology is only palatable to him when it alternates with a free consumption of 'bocks,' and between a wafer and a 'choucroute' he has an artistic hesitation. M. Huysmans, however, is a writer of genuine power, and there is every reason to hope and believe that his semi-monastic retirement may result in more powerful works from his brilliant pen."

JAMES GIBBONS HUNFEE.

128 East Seventeenth Street, New York.

Artistic Faculty consisting of RAPHAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, VICTOR CAPOUL, GUSTAV HINRICHS, HENRY T. FINCK, JAMES G. HUNFEE, MAX SPICKER and others.

#### Semi-Annual Entrance Examinations.

PIANO AND ORGAN—January 8 (Tuesday), 10 A. M. to 12 M. and 2 to 4 P. M.

VIOLIN, VIOLA, CELLO, CONTRABASS, HARP—January 4 (Wednesday), 10 A. M. to 12 M. and all other ORCHESTRAL INSTRUMENTS from 2 to 4 P. M.

SINGING—January 5 (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.

CHILDREN'S DAY—January 7 (Saturday), PIANO AND VIOLIN, 9 A. M. to 12 M.

For the benefit of those who are otherwise engaged, Evening Classes have been formed in Singing, Violin and Piano.

"The Greatest Musical Good for the Greatest Number."

... ADMISSION DAILY.

## National Conservatory of Music of America.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.

FOUNDED BY  
MRS. JEANNETTE M. THURBER.

# THE MUSICAL COURIER.

## BLUMENBERG PRESS.

AS is well known, THE MUSICAL COURIER is printed by the Blumenberg Press, one of the largest, best appointed, modern equipped printing plants in this country. The work of typography, of the presses and of the artistic features of the paper speaks for itself at first glance, but a careful survey of detail will disclose still better the capacity of the Blumenberg Press for high-class, artistic printing.

Besides producing this paper and its Saturday TRADE EXTRA, the Blumenberg Press prints over a dozen other important newspaper publications, all of the highest rank in their respective classes, the latest addition being a new venture soon to appear, which will be one of the foremost weekly papers, published under the auspices of some of New York's best known capitalists and financiers. The first number is about to make its appearance this or next week.

The circular and artistic catalogue work of the Blumenberg Press is favorably known to a large circle of patrons in all lines of industry, manufacture, shipping and finance, the institution being by no means limited to any special clientèle, but printing for the world at large. An inspection of the establishment is cordially extended to all who are interested in the process of modern and artistic printing.

Visitors will always be received at the Press, 214 to 218 William street, or at the uptown office, 19 Union square.

### Miss May Mason.

Miss May Mason sang last Monday at the Professional Women's League social. Miss Mason's voice is a dramatic soprano of great power and range, and in her singing of Weil's "Spring Song," and "The Secret," by A. L. Barnes, showed in the use of her voice a certainty, the outcome of great care in its cultivation. Miss Mason is a pupil of Mme. Lena Doria Devine.

### Miss Blanche Duffield.

Miss Blanche Duffield, the coloratura soprano, pupil of Mme. Lena Doria Devine, is steadily coming to the front. She sang last week at the Professional Women's League Bazaar at the Waldorf-Astoria and received an ovation for her singing of "O Luce di Quest Anima," from Linda di Chamounix; "Una Voce Poco Fa," from "Il Barbiere di Siviglia," and the Dolce Amor Waltz, by Emilio Pizzi, and numerous encores. Miss Duffield sings the most difficult music with the utmost ease and facility, together with a dramatic strength unusual in a light soprano. Miss Duffield was much applauded and complimented by the leading stage favorites, with whom she has a large circle of friends, being known in the professions at one time as a wonderfully clever child actress.

## Boston Music Notes.

BOSTON, December 3, 1898.

MISS CLARA MUNGER finds all her available time disposed of early in the season. This year is no exception to the rule and at one time it seemed as if the afternoon she reserves for her own social life would have to be given up to the exigencies of pupils. Her new studio is now in order and is one of the most attractive in the city. The rooms overlook the Common, a particularly bright outlook, and inside everything is equally bright and charming. Miss Munger's pupils are perfectly devoted to her, as in fact are all those who know her intimately.

Two of Miss Munger's pupils, Priscilla White and Katherine Lincoln, are located in the Pierce Building, where they have handsome studios and have already made success as teachers. Miss Munger's advice and general supervision and interest in these young teachers are of great value to them in their work.

Katherine McLeod Austin, who has studied with Clara Munger for the past two years, will sing at Harriet Shaw's concert on Friday evening.

Mme. Gertrude Franklin's pupils are in great demand this winter, a condition which her pupils have always found a matter of course. Mrs. Marian Titus, who sang with such success at the Symphony Concert last week. Mrs. Brooks, contralto, and Mrs. Woods, contralto, are to sing in Mr. Tucker's Bach concert on December 9. Miss Gertrude Miller is singing in concerts and recitals constantly. Mrs. Brooks has many engagements. Miss Hoitt is to sing the contralto parts in "Elijah," and Mrs. Hunt, also a contralto, is engaged for a concert in Brookline this coming week.

Miss Helen Wright, a well-known and popular soprano, is having a very busy season. Last week she sang in three concerts and is engaged by the Bangor, Me., Choral Society for December 6, for a concert in Waverly December 20, and later in the month for an oratorio in Nashua, N. H.

Miss Sara Anderson will be the guest of Mr and Mrs. Norman McLeod while in Boston the week of the 5th, when she is to sing with the Cecilia.

Much regret has been expressed that the two beautiful duets in Bach's cantata "Sleepers Awake," which is to be given by the Cecilia on Wednesday, will have to be omitted. When the orchestral parts arrived in Boston, Mr. Lang, the director of the society, found that so much was missing there was nothing else to do but omit them. They were to have been sung by Sara Anderson and J. Melville Horner and would doubtless have been a great feature of the concert.

The only recital that the pianist Godowsky will give in this city will take place December 6 in Association Hall.

It is rumored that the Christian Scientist church, which appropriates a large sum of money to music each year, have approached J. Melville Horner, the new baritone, with a tempting offer for next year.

The subscriptions for Arthur Whiting's four recitals of chamber music are in much demand, particularly among the fashionable set. The patronesses are well-known women of the social world.

Mrs. Carlyle Petersilea has taken a new studio in New York at 101 West Eighty-fifth street.

Norman McLeod will have a series of musical services at the First Baptist Church on Commonwealth avenue again this winter. They will, however, be given more frequently than in the past. The first work given was "Stabat Mater." Several of the best known oratorios will be sung during the season. The choir of the church, Miss Helen Wright, Mrs. Fanny Holt Reid, D. Crosby Green, Jr., and Loyal L. Buffum, will have the assistance of other soloists when required. Miss Muriel Palmer, Gertrude Edmands, Frederick Smith, J. Melville Horner and Arthur Beresford have already been mentioned as likely to be heard.

Morris Steinert, of New Haven, exhibited and explained his collection of old instruments at the Young People's concert in Chickering Hall on Saturday. John Orth loaned a clavichord for the occasion and there was a spinet and a harpsichord on exhibition.

Mrs. L. P. Morrill will hold an evening reception on December 15.

On Thursday evening Mrs. Etta Edwards will give a musicale at her studio, when her pupil, Miss Wetmore will sing. Miss Brunelle, a young violinist, will assist.

Anna Miller Wood scored a brilliant success in Providence, where she sang recently.

Bertha Cushing is now located in New York city, where her beautiful contralto voice has brought her compliments and congratulations wherever she has sung.

Caroline Gardner Clarke is to sing in Worcester on the evening of the 5th.

Katherine Ricker has made a number of engagements for the season, which will be announced later.

Mr. and Mrs. Carleton Slack's studio receptions are one of the enjoyable features of musical life in the city.

The Arlington Quartet, of Haverhill, sang at the second annual choir festival at Lawrence recently. The quartet is composed of C. E. Morrison, N. I. Osgood, J. W. Allen and F. A. Crowell. The quartet is very popular and their singing is said to be very beautiful.

T. Francis Crowley was the pianist at the concert given in Meriden, Conn., recently. The concert took place in the First Baptist Church. The cantata "The Holy City" was given and Mr. Crowley played Weber's C major Concerto for piano, with orchestra. Mr. Crowley is not yet twenty years of age and his playing is that of a genius. His wonderful ability as a pianist is certainly most remarkable, and that a brilliant future awaits this young virtuoso goes without saying.

Pupils of the Faelten Pianoforte School gave an enjoyable recital at Steinert Hall last Thursday evening. The large audience seemed particularly well pleased with the playing of Miss Stephenson and Mr. Huffmaster, and Mr. Cressman, who played in his usual masterly style, was applauded at the close of his number. Compositions by Schubert, Schumann, Haydn, Haberbier, Wollenhaupt, Mozart, Stojowski, Mendelssohn and Whelpley formed the program. The following pupils took part: Miss Elizabeth L. Gibb, Dedham; Miss Carolena De Fabritis, Boston; Miss Julia Lincoln, Hingham; Miss Edith A. Stephenson, Dorchester; Forest J. Cressman, Boston; H. T. Huffmaster, Galveston, Tex.



Copyright, Montfort, Chicago.

**JENNY OSBORN,**  
Soprano.



**Mary Wood Chase,**  
Concert Pianiste.

### "The Persian Garden."

Artists: Miss Jenny Osborn, Soprano.  
Miss Edith Evelyn Evans, Contralto.  
Mr. Frederick W. Carberry, Tenor.  
Mr. Charles W. Clark, Baritone,  
and Mme. Johanna Hess-Burr at the Piano.

Tour personally directed by FRANK S. HANNAH.

## Frank S. Hannah

Begs to announce the exclusive management  
of the following artists:

### Herman Kurztisch,

Baritone—Concert, Oratorio and German Lieder.

### Earl R. Drake, Violin Virtuoso.

### EDITH EVELYN EVANS, Contralto.

### Mme. JOHANNA HESS-BURR, Accompanist.

Steinway Hall, Chicago.



**Mabelle Crawford,**  
Contralto.



**WILLIAM OSBORN  
GOODRICH,**  
Bass.



**JOSEPH S.  
Baernstein,**  
BASSO.

Concert, Oratorio,  
Opera.

For Terms and Dates  
address

49 East 61st Street,  
NEW YORK

TO ALL MUSIC LOVERS.—Scribner's List of Musical Books. (184 pages).  
Containing works in every department of music—Musical Histories,  
Criticism, Biographies, Instruments, Violin, Voice and Singing,  
Technique and Theory, Etc. Also  
**SCRIBNER'S MUSICAL LIBRARIES PAMPHLET.**  
\$10.00, \$25.00 and \$50.00; General Musical Libraries, \$10.00 and \$25.00.  
Violinists', Pianists', Singers' and Organists' Libraries at greatly  
reduced rates, and on the installment plan.  
Address: **CHARLES SCRIBNER'S SONS,**  
The Largest Dealers in Musical Literature in the United States,  
153-157 Fifth Avenue, New York.

## KALTENBORN STRING QUARTET.

FRANZ KALTENBORN, Violin Soloist.

Address 78 West 88th Street, New York.



**HERBERT MILLER,**  
BARITONE  
ORATORIO, CONCERT,  
SINGING RECITALS.

Direction of  
**W. W. THOMAS,**  
301-2 Carnegie Hall, New York

MABELLE LOUISE

## BOND,

CONTRALTO.

Concert, Recitals and Musicales.

CONCERT DIRECTION:

**TOWNSEND H. FELLOWS,**  
301 & 302 Carnegie Hall, New York.



# GRAU RESIGNS

FROM

## Covent Garden.

(New York Herald, December 6.)

THE *Herald* received yesterday a cable message from London from which it was learned that Maurice Grau had resigned the operatic management of Covent Garden and that Earl de Grey and Henry V. Higgins, most influential supporters of the Covent Garden season—forming with the theatre's owner, Mr. Faber, the syndicate directors—had also retired with Mr. Grau, leaving the house in the hands of the owner.

It was further stated that the rupture between Mr. Faber on the one side and these three gentlemen on the other completely upset the operatic status in London, which it was understood had been definitely arranged months ago between Mr. Faber and Mr. Grau, and which assured both New York and London a series of brilliant performances through the close alliance of the Metropolitan and Covent Garden. Their management by one impresario was a distinct gain to both cities.

As the London season is in spring and summer and that of New York in autumn and winter, it enables the making of extended artistic engagements and the gathering of one grand company, to appear in turn in either city, such as the one that is now delighting New York and crowding its opera house.

### UPSETTING OF LONDON PLANS.

London no less than New York will be surprised at the sudden breaking up of plans which it was understood were definitely settled and would continue for some years to come. In fact, the prospectus for Mr. Grau's Covent Garden season for the summer of '99 was long since issued, and most of the patrons, a London letter says, had renewed their subscription for next year on the basis of the assurance made therein as to the appearance of Mr. Grau's company. And when the renewal of Mr. Grau's tenure of Covent Garden was announced in London a few months since the London press referred to it as an assurance that operatic affairs were well and happily arranged for London—as they were for New York—for an indefinite period.

Like a bolt out of the apparently cloudless operatic sky, therefore, came this announcement of Mr. Grau's resignation. And what added a puzzling element to the situation was that Lord de Grey and Mr. Higgins immediately retired also. To get an idea of its importance it might be likened to Mr. Grau's announcing to-morrow that he would have nothing further to do with the Metropolitan, Messrs. George G. Haven, William C. Whitney, and others equally wrapped up in the future of the house, retiring with him.

### MR. GRAU'S STATEMENT.

Mr. Grau was seen yesterday by a reporter of the *Herald* and asked the direct question if it were true that he was out of Covent Garden. He was at first disinclined to say anything upon the matter. Upon the *Herald's* showing him that it was cognizant of the events which had led to the rupture, had learned many of its details from a gentleman who had lately arrived here from London, and that Mr. Grau's resignation was known there, he spoke briefly upon the matter.

"There is truth in what you say," said Mr. Grau. "Since you ask me, I will say yes—I have resigned. There have

been some differences between my colleagues and myself, or rather I and my colleagues, Lord de Grey and Mr. Higgins on the one side, and Mr. Faber on the other. We have just closed there an enormously successful season. The renewal, with all parties practically in the same relations, was verbally concluded months ago and the prospectus for '99 issued.

### THE CAUSE OF THE RUPTURE.

"When it came to drawing up the formal documents they did not agree with our verbal arrangements. They were more favorable to Mr. Faber, in the rental; they were less favorable to Lord de Grey, they were unjust to Mr. Higgins. They rather turned the cold shoulder to these latter gentlemen, who have done a very great deal to aid and foster the Covent Garden success, who are important social factors in London and who have been loyal aiders of our enterprise.

"The document I was now asked to sign with Mr. Faber in renewing the Covent Garden tenure took care of Mr. Faber and took care of me. I had the alternative of signing a different contract than that which we had verbally agreed upon—and more advantageous to me—or resigning Covent Garden. Certainly neither Lord de Grey nor Mr. Higgins would have remained interested in our work under the new terms.

"Let me, to make it clearer, paraphrase the situation here. I and my partners met with disasters here a couple of seasons ago. Friends, who are now associated with me in my Metropolitan season, have made possible the success we are achieving here to-day. Do you suppose if the Metropolitan were offered me to-morrow on terms that would practically freeze them out I would accept it? No.

### STANDS BY HIS FRIENDS.

"I went into Covent Garden—a house in which Sir August Harris once lost £12,000 in six weeks—and with the aid of gentlemen who were represented on the Board of Directors by Lord de Grey and Mr. Higgins I cleared last season about 35 per cent. on the money invested. The lease of Covent Garden by this syndicate expires shortly. Our proposed arrangement for the coming season, as settled last July, was on terms fair to us all, and I was to be the absolute operatic manager. The document now sent me by Mr. Faber to sign does not carry out the letter or spirit of those terms. Not only was the rental increased, but other terms added that my colleagues would not and should not accept. As an alternative I was offered"—Mr. Grau walked up and down the room as though debating whether or not to go on. "Well," he went on, "I was offered, if Lord de Grey and Mr. Higgins were dissatisfied, the opportunity of cutting loose from the others and going in with Mr. Faber—he and I alone—the others, who had helped me, left outside."

"And—?"

"And I promptly resigned the lease of Covent Garden. I am out of it. Lord de Grey is out of it. Mr. Higgins is out of it."

### A BATTLE ROYAL IN LONDON.

What Mr. Grau intends to do next season in London he declined to state. But the *Herald*, whose operatic forecasts have always come true, makes this statement of the situation and a suggestion of events to come:

Mr. Faber is a wealthy Yorkshireman, who is a persistent, hard headed man in any course he lays down for himself. His uncle was a capitalist, a loaner or investor of money, and one who shrewdly saw the channel through which money would safely come back before he cast his financial bread upon the waters to be returned to him buttered. Covent Garden, if memory serves, came into the uncle's possession in this way, and was willed to his

nephew, Mr. Faber. The latter has a special pride in the historic house. He will not willingly allow the departure of his recent confrères to bring to a close its operatic career. Doubtless negotiations will be begun at once by him for a summer season of grand opera in '99.

Mr. Grau, Lord de Grey, Mr. Higgins and the social element of London that the two latter represent will doubtless proceed immediately to procure a new London home for the magnificent company Mr. Grau now commands. Where?

Probably Drury Lane.

And in the summer of '99 London will witness the greatest operatic battle ever recorded between rival impresarios.

### Powers-Arnold Monthly Musicales.

The following, in the form of cards of invitation, has been issued, and will be highly prized by the recipients:

Mr. Francis Fischer Powers and Mr. H. Earle Arnold  
desire your presence

at their Wednesday morning Musicales.

December the seventh, January the fourth,

February the first, and March the first,

at eleven o'clock.

Carnegie Lyceum, Fifty-seventh St. and 7th Ave., N. Y.

Admission to the Musicales can only be insured

by the production of this card upon each of the  
above dates. (Cards not transferable.)

### George Hamlin.

The great American tenor George Hamlin is in great demand at present. His pronounced artistic success with the Strauss song recitals is a matter of record, and all the leading musical clubs want him. Manager Thrane is busy arranging Hamlin's time to the best advantage. We publish herewith some laudatory notices from Minneapolis:

This concert was a particularly rich treat, for it also introduced George Hamlin, the well-known Chicago tenor, who made a very favorable impression. His voice is an agreeable one, and was used in a dramatic and masterly way. His sympathetic rendering of several little songs was especially good, although his number with the male chorus, "The Omnipotence," by Schubert-Liszt, showed him to be an oratorio singer of ability and power. His principal number was the "Sorrows of Death," a Mendelssohn aria.—The Minneapolis Journal, December 2, 1898.

The first appearance also of George Hamlin, a tenor who has within the last few years come before the American public as oratorio and concert singer, was an additional event of interest. Mr. Hamlin's is a voice that gains in appreciation with each number, and for the effect of his first solo, a Mendelssohn aria, and to which he gave charming encore, "To Mary," a song by Maud Valerie White, there was added beauty in his ensuing numbers, until his closing in the Schubert-Liszt number, "The Omnipotence," sung with male chorus, with oratorio effect and eloquent delivery. His voice is both sweet and pleasing in quality and has appreciable force. He displayed exquisite shading, and for this his songs will be remembered when his aria has faded from memory.—The Minneapolis Tribune, December 2, 1898.

George Hamlin, the tenor, was a great favorite and made a decided impression by his rendition of "The Sorrows of Death," by Mendelssohn. It was given in masterly style, dramatic and full of intense feeling. He is extremely artistic, and has a voice of beautiful quality, sweet and mellow, yet strongly masculine. He sang "To Mary," by Maude White, as an encore. His singing of the Dvorák songs won him recalls. The "Love Song" was particularly beautiful. In the number with the male chorus, "The Omnipotence," by Schubert-Liszt, he was extremely effective, and the high B in the climax was clear and ringing. He is the most satisfactory tenor ever heard here, and will always receive a warm welcome.—Minneapolis Times, December 2, 1898.

# REMINGTON SQUIRE,

MANAGER.

KATHRIN HILKE, MARY LOUISE CLARY, LILIAN CARLLSMITH, SHANNAH CUMMINGS,  
SOPRANO. CONTRALTO. CONTRALTO. SOPRANO.  
J. H. MCKINLEY, E. C. TOWNE, HEINRICH MEYN, LEWIS WILLIAMS, CARLE E. DUFFT,  
TENOR. TENOR. BARITONE. BARITONE. BASSO.  
CHARLES RICE, TENOR. CLEMENTE BELOGNA, BASSO. DAVID MANNES, VIOLINIST.

And Other Leading Musical Artists.

THE NEW YORK LADIES' TRIO

AND

LILIAN CARLLSMITH, Contralto.

DORA V. BECKER, FLAVIE VAN DEN HENDE,  
VIOLIN. 'CELLO.

CELIA SCHILLER, PIANO.

THOMAS C. LOMBARD,  
Travelling Representative.

Sole Direction: REMINGTON SQUIRE, 125 East 24th Street, New York.



130 KEARNY STREET,  
SAN FRANCISCO, Cal., November 23, 1898.

THIS morning at 3:30 one of the largest conflagrations visited San Francisco that have been seen in this city for many years, and it has removed that landmark, the Baldwin Theatre, as also the hotel and the Baldwin Grotto. It seems almost impossible to believe that the corner which was last night one sparkle of brilliancy and life and merriment, the theatre which held the wealth and beauty of the city to witness "Secret Service," and the Grotto, where throngs from the theatres enjoyed and applauded Stark and his orchestra, now are a smoking ruin, the sepulchre of how many bodies no one knows.

We are all rejoicing that Stark, who was one of the guests of the fated hotel, escaped with his life, even though his personal loss of violins and music amounted to \$3,000. When Stark made his appearance at Sherman Clay's minus collar and shirt early this morning, there was great relief, for this popular man counts his friends by hundreds, and there was no small amount of uneasiness.

Details of the future I cannot give at this early stage, but as Gottlob, Marx & Co. control several houses in the city, they may arrange to play "Secret Service" in another house.

A large and fashionable audience was present at the opening concert of the Symphony Society, and truly enthusiasm and appreciation were not withheld. Fritz Scheel is Fritz Scheel, and when he handles his orchestra he is a master.

The Tschaiakowsky Fourth Symphony was given a broad, magnificent treatment, broad in its fullest sense; the delicate passages were set forth in contrast, which was delicious to the ear. The colorings and shadings, especially the diminuendos, were so artistic, so finished, that one forget the inefficiency of the brasses and the lack of the woods.

The Bach suite, with flute solo by August Rodeman, was in exquisite contrast of style to the great impassioned outburst of Tschaiakowsky's genius.

Rodeman had a fine opportunity to show his virtuosity, which is very great, and as the strings of this orchestra are superb this number left nothing to be desired.

The "Jubel" overture and Massenet's "Scenes Neapolitaines" were pardonable from the point that all tastes must be catered to.

The next concert will occur December 1 at the Orpheum to the accompaniment of reminiscent cigar smoke, to overcome which it takes Scheel and his band.

Last night at Sherman City Hall Rafael Meany gave a recital by which to introduce himself to the musicians and concert goers of San Francisco. He gave an imposing program, the greatest imposition, however, being that abominable Gorla phantasmagoria of Wagner's "Tannhäuser," which, in itself, is enough to leave a bad flavor on a program, no matter what else it may contain. Meany has a great fluency of fingers, in fact the flexi-

bility is so great as to make him a player of considerable brilliancy. He has in addition to this a large amount of musical talent and taste. He has no interpretation whatever; his readings of Beethoven, Chopin, Liszt and Moszkowski were absolutely alike. He has no singing quality in his touch and he rounds off everything with a snap. In his own composition he was delightful, as there he had the privilege of being himself. What Meany must do is to go directly to Germany, where he may live on traditional interpretations, improve his taste and cultivate the æsthetic and serious sides of his music, and I think there is little doubt that he could take his place among the concert pianists of note, for there is much, even very much, in him.

I regret that a misled program prevents me from going into the smallest details of the charming evening given by the class of Mme. Anna von Meyerinck, whose success in San Francisco has been unequivocal. When a teacher turns out two or three successful pupils there is a possibility that people may attribute it to the pupils having what is called a naturally placed voice, but when every one of a teacher's pupils shows the same tone placing, the same breath control and the same general treatment, and that one which can only be admired, it means that the teacher is working with a method that brings satisfactory results.

Mme. von Meyerinck may well be proud of such results as she showed the public upon this occasion, and it must be a comfort to her pupils to know that they are in safe hands. Miss Maude Fay has made wonderful strides since last I heard her, and her dramatic soprano is one worth

hearing. Miss Clara Decker, whose beautiful contralto voice is enhanced by the intelligence which she displays in the use of it, is fit for public work anywhere. Other voices which will be valuable to their owners are those of Misses Lulu Feldheim, Friedlander, Helen Heath and Carolyn Roper, of whom I have said much.

\*\*\*

The program of the last meeting of the San Francisco Musical Club is in company of the one aforementioned, in consequence of which I am denied the pleasure of telling of its last success, except that Nathan Landsberger, who is head over heels with his pupils, gave a Hungarian Fantasia of Hauser with the élan and dash, which characterizes the playing of this popular violinist who should be heard oftener than he is, for he is too fine a player to give himself over so completely to his teaching.

\*\*\*

Invitations were issued by Mrs. Barstow to meet Mrs. C. T. Mills on the occasion of her birthday on November 19. This was a joyous affair and those assembled represented two generations of graduates from the noted Mills College. Many were present, as Mrs. Mills is dearly beloved both by the pupils and the faculty of teachers, who are always selected with such care and judgment.

Apropos of Mills College I shall reproduce a portion of a personal letter received from Marie Barna, who is so closely identified with the Pacific coast:

"My voice was first trained at my dear old Alma Mater, Mills College, as a contralto, and had I so continued to force it out of its natural register I would have lost it. After leaving Mills I went to Mme. Julie Rosewald, from whom I received the first true voice culture of my life, and if since then I have been any credit to my teacher and dear old California, I owe the beginning of it all to her. I rejoiced greatly when I heard that Mme. Rosewald was placed at the head of the vocal department of Mills College, and now that she can no longer be there am glad she has so worthy a successor as Professor Pasmore, for the interest of that home is dear to me.

"MARIE BARNA,

"Prima Donna of Royal Opera, Coburg."

\*\*\*

Mrs. Fairweather has been engaged to lecture weekly at the studio of Miss Elizabeth Westgate in Alameda, where she has a large class. No one can fail to realize what an exceptional benefit this will be to the pupils, as Mrs. Fairweather's talks are calculated to build ideals where there are none, to elevate them where they exist and to elucidate every phase of music or literature. Miss Westgate is to be heartily congratulated for this novel and interesting plan. It is enjoyable to know how hard some

## THE SEASON IS ON!

Important to Opera and Concert Singers,  
Solo Instrumentalists, etc.

\*\*\*

Excerpts of Every Description,

Standard and Modern,

With Full Orchestral Accompaniment,

Can be had at short notice of

THE WITMARK MUSIC LIBRARY,

(T. Witmark & Sons, Proprietors.)

No. 8 West 29th St., near 5th Ave., New York.

We furnish ONLY ABSOLUTELY CORRECT parts, used by the most prominent artists. We refer with permission to THE WOLFSOHN MUSICAL BUREAU.

### NOTE.

\*

IN soliciting patronage we pledge ourselves to give the utmost satisfaction, by furnishing the best material at a reasonable price. We do all in our power to obviate the many petty annoyances that occur (sometimes with serious results) through carelessly made arrangements or material forwarded in poor or unfit condition, by having a corps of competent musicians examine each and every number before same leaves our library. We take pride in our business and want to feel that everybody using our music is a "mouth to ear" advertisement for

THE WITMARK MUSIC  
LIBRARY.

# CLARENCE EDDY.

## Organ Concerts and Recitals.

AMERICAN TOUR, MAY 1, 1899.

Address: KIRBY CHAMBERLAIN PARDEE,

Fine Arts Building, CHICAGO.

## EDMUND J. MYER,

VOCAL INSTRUCTION.

32 East 23d Street, NEW YORK.

Summer Term at POINT CHAUTAUQUA, N. Y.

## ELOISE . . .

## MORGAN,

SOPRANO.

Sole Direction . . .

## VICTOR THRANE,

33 Union Sq., NEW YORK.

Decker Building.





## THE MUSICAL COURIER.

people work to further art, and surely Miss Westgate is one of the most earnest of good workers on the coast.

The Minetti Quintet has been engaged to assist in the next concert of the Loring Club. This is a most fitting engagement, for the Loring Club represents the very best material on the Coast, the social standing is impeccable and the vocal work of the very best. It is not to be wondered at that those who have brought this club into such art should recognize such an artistic organization as the Minetti Quintet and give it the support and encouragement which it deserves.

At the home of Miss Mabel Davis, who had made a charming hostess, quite an aggregation of people were bidden to meet and to hear Rafael Meaney, the pianist from Guatemala, who is critically reviewed elsewhere. Mr. Berger, Mr. Fickenscher and Miss Clara Heyman, also contributed some enjoyable numbers, in addition to those given by Mr. Meaney. Miss Heyman, whose beautiful contralto voice has had such fine training as to placing and style with Mrs. Marriner Campbell, was accompanied by Miss Olivia Edmunds.

At Trinity Church, Wednesday evening, the Vested Choir Association held its sixth festival. The choirs were: St. Luke's, San Francisco, W. A. Sabin, choirmaster; St. John's, Miss Philips, choirmaster; Cathedral Mission of the Good Samaritan, Miss Brown, choirmaster; St. John's, Oakland, C. T. Urmy, choirmaster; St. Mark's, Berkeley, Rev. Swan, choirmaster, and Christ Church, Alameda, G. Albrecht, choirmaster.

An elaborate program was admirably given, in which W. A. Sabin acted as director and H. J. Stewart as organist. The number of especial interest was a composition of W. A. Sabin, written in a fine, healthy style. Sabin's nationality certainly revealed itself here, for it is eminently and broadly English choral music. Sabin is a sincere, earnest and talented fellow who enjoys the respect of everyone who knows him. This program was given:

Organ prelude, Fantasia in E minor, G. A. Merkel; processional hymn 507, H. S. Cutler; Lord's prayer and verses, T. Tallis; psalter, 20th selection, psalms 148, 149 and 150, Turle, Dr. Rimbault and P. Humphreys; Magnificat, Nunc Dimitis, Dr. C. H. H. Perry; creed, verses and prayers, T. Tallis; anthem, "Oh for a Closer Walk With God," Myles B. Foster; "Offertory," air, with variations in G. J. N. Lemmens; presentation of alms, "Praise God

from Whom All Blessings Flow," Old Hundred; "Te Deum Laudamus," in D, W. A. Sabin; retrocessional hymn 403, S. A. Ward; organ postlude, Grand Choeur, in G. E. Gigout.

John C. Walling, of Oakland, has finished an album of eight songs, several of which are little gems.

"A Cradle Song" is attractive through its absolute simplicity of style; "An Ideal Love" is a song of only thirty-six bars, which goes to prove that ideal love is short. "Sub Rosa" is another short number, and "Twas Violet Time" is unpretentious, but shows real merit. The album is still unpublished, and there is little doubt that when it does appear it will be welcome to those who enjoy and appreciate refined ballads.

Miss L. Florence Heine, violinist, assisted by Miss Marie L. Heine, pianist, have been giving a course of three recitals at the residence of Mrs. George H. Powers, who is known as one of the most earnest patrons of art in this city. Miss Heine is a charming violinist, with no small amount of dash, a good tone, and a fluent technic. A pupil of Sauret, in addition to her own personality, gives her a style which is delightful. This program was given:

Sonata op. 30, No. 1.....Beethoven  
La Captive (G String).....Beach  
Berceuse.....Beach  
Adagio. Perpetuum.....Franz Ries  
Andante.....Tschaiowsky  
Mazurka.....Felix Borowski

It is only fair to say that she has an able assistant in the pianist.

The next recital will occur December 6, at 3.30 p. m.

Alfred Metzger, who has made himself known in San Francisco through his able criticisms while on the Santa Cruz *Sentinel*, is in the city. Metzger has had three opportunities to remain in San Francisco and is now considering an important position on one of the dailies. From personal knowledge of his work I feel sure that he will be a great acquisition to any paper that may secure him, because the basis of all his work is common sense, which is a valuable item in musical criticism.

Hother Wismer just informs me of his intention to form a strong quartet in which he assumes the first violin; Waldemar Lind, second violin; A. A. Salomon, viola, and A. Lada, 'cello.

Miss Marian Bentley left on Sunday night for New York, where she goes in expectation of work in her profession as pianist. Miss Bentley takes with her the good wishes of many friends.

An acquisition in musical circles is Miss Marie Linck, who made such an unqualified success during her engagement at the Tivoli in grand opera. Miss Linck, although in the height of success, has acceded to the desire of her sister to remain here and give herself to teaching and concerts. This will give to San Francisco a contralto of great importance for concert and oratorio work. Miss Linck's voice is of vast value to her, as she is enabled through its great range and quality to sing not alone deep contralto roles, but also those of mezzo soprano of high range, with ease and tremendous dramatic effect. Miss Linck has had much experience in London, where she sang with the Carl Rosa company. She also created the role of Hänsel under Sir Augustus Harris in London.

The engagement has been announced of Miss Dora Feldheim to Morris Liebman. Miss Feldheim is well known in musical circles and enjoys the affection of all who know her exceptionally sweet, womanly nature. Hearty congratulations are herewith extended.

Suzette closed at the Tivoli with immense houses, which fact is a great satisfaction to the friends and admirers of Oscar Weil, whose clever play held the boards for two weeks, and it would have been good for two more. To-night the Tivoli presents "Cyrano de Bergerac," after which the Christmas attraction will be on. "The Yellow Dwarf," with book arranged by Lask, and music adapted and arranged by Hirschfeld, will be the order. Leahy's trip to the East has resulted in a repertory of novelties for this popular house.

It would be hard to improve upon the general personnel of the company, for with the addition of a new tenor, who will appear in the next musical production, the Tivoli rightfully claims the best company that has appeared here for years.

Orders come in from out of town to hold seats for the symphony concerts, which have probably grown into as great a reputation in the surrounding country as they have in

**JUST PUBLISHED,**  
BY  
**G. SCHIRMER,**  
NEW YORK,

### The Pianist's First and Second Year.

A collection of forty-seven carefully graded and fingered pieces.

Edited by LOUIS OESTERLE.

PRICE, \$1.00 NET CLOTH, \$2.00 NET

(Containing music by the following authors: Bach, Beethoven, Haydn, Hiller, Hummel, Karganoff, Mendelssohn, Mozart, Ravina, Reinecke, Reinhold, Thomé, Tschaiowsky, Wilm, Wolff, &c.)

SEND FOR CATALOGUES OF

SCHIRMER'S LIBRARY EDITION of Musical Classics.

**Mlle. CAROLL-BADHAM,**  
CANTATRICE.  
Salon et Concert.  
Management of SPECIALITÉ DE ROMANCE FRANÇAISE.  
**TOWNSEND H. FELLOWS,**  
501 and 502 Carnegie Hall, NEW YORK.

**SIGNOR TAGLIAPIETRA.**  
Culture of Voice. Coaching Lessons.  
STUDIO: 10 East 42d Street, NEW YORK.

**DANNREUTHER**  
QUARTET.  
Thirteenth Season, 1898-9.  
Address **Mr. GUSTAV DANNREUTHER,** Care of G. SCHIRMER, 35 Union Square, or 230 West 70th Street, New York.

**GEORGE LEON** ORATORIO, CONCERT and SONG RECITALS.  
**MOORE**  
TENOR.  
For terms, dates, &c., address **HENRY WOLFSOHN MUSICAL BUREAU,** 131 East 17th Street, or 57 West 30th Street, New York.



**Scharwenka Conservatory of Music,**  
No. 35 East 62d St., NEW YORK.

Under the management of **EMIL GRAMM.**  
**RICHARD BURMEISTER,** Musical Director.

All grades of musical students, from beginners upward to the most advanced, receive a uniform, excellent and systematic instruction in all branches of music. Eminent artists of both European and American fame are among the faculty.  
Fall Term began Sept. 5, 1898. Students can enter at any time.  
Write for catalogue and particulars.

**EMIL GRAMM,** 35 East 62d St., NEW YORK.

**ELIZABETH D. LEONARD,**  
CONTRALTO.  
For Terms, Dates, Etc., 155 West 83d St., NEW YORK.

## VON KLENNER

### SCHOOL OF MUSIC.

Teachers of  
**LANGUAGES, SOLFEGGIO AND DICTION**  
**VOCAL INSTRUCTION.**  
**VIARDOT-GARCIA METHOD.**

Sole authorized representative in America.

40 Stuyvesant St.—10th St. and 2d Ave.,  
NEW YORK.

**DUDLEY BUCK, JR.,**  
TENOR.  
Oratorio, Concert and Opera.  
For Terms, Dates, &c., address  
**WOLFSOHN MUSICAL BUREAU,** 131 East 17th Street.

**CARL SCHUETZE,**  
(Pupil of Leipzig Conservatory.)  
SOLO HARPIST VIRTUOSO  
with Victor Herbert's Band at Manhattan Beach.  
Available for Clubs, Musical Societies, Church and Private Entertainments. A few select pupils taken.  
Address care of **THE MUSICAL COURIER** NEW YORK.

**Signorina TECLA VIGNA,**  
VOICE CULTURE and DRAMATIC ACTION.  
222 West Fourth Street, Cincinnati.  
SUMMER TERM, July 1. FALL TERM, September 1.

**Mlle. ANTOINETTE TREBELLI,**  
SOPRANO.  
Oratorio, Concert, Recitals and Private Musicales.  
For terms and dates, address:  
**N. VERT,**  
9 East Seventeenth St., New York.

## THE MUSICAL COURIER.

the city. The work of the society this season will be to the end of making a permanent institution of the orchestra, and there is no reason why this should not be the case, as the desire is growing upon the people to feel that it will be permanent. Must we wait for that to suggest that some thought be given to the students? Could there not be some plan devised by which the teachers of the training schools and free kindergartens might obtain very cheap seats in a place so large as the Orpheum? Indeed, in San Francisco this would be a move which would be radically beneficial beyond realization.

\*\*\*

The all-exciting topic is the coming of Rosenthal to the Coast. All Coast points are looking forward with greatest interest, and fortunate, indeed, will be those cities where the management will consent to play this gigantic artist whose pianism is at once bewildering and overpowering. There bids fair to be a serious clashing of dates here, as the symphony concert is on for the afternoon of December 29 and Rosenthal makes his initial appearance on that night.

\*\*\*

San Francisco has scarcely recovered from the shock of the Baldwin fire, and the stories and reminiscences of the Baldwin theatrical history are numerous. Robert Eberle, now here with the "Secret Service" company, was for many years business manager of that theatre, and is furnishing many interesting notes.

Dealing with the present, however, it is very agreeable to announce that August Hinrichs, leader of the orchestra of the late Baldwin Theatre, has recovered the very valuable violin from the ruins and in consequence is extremely happy.

Ferd. Stark is the possessor of absolutely nothing but the suit of clothes which he wears and two of his violins, without which he assured me he would rather have perished, and I know that he meant it, for the devotion between him and his instruments is well known. By next week I shall be able to announce which of the numerous engagements pending for himself and his orchestra has been accepted and that will mean success to any enterprise that secures him, for he is great in his line of work, in fact he is unique.

\*\*\*

This morning a few musicians were accorded a private hearing of Henry Holmes, who is the latest and very valuable acquisition to the Pacific Coast Conservatory, which is forging its way to the front under the brainy direction of Homer Tourjee.

Holmes comes directly from London, where he has been instructor of the string department at the Royal College of Music, professor of violin and viola, of the ensemble class, and of the orchestral classes of that institution. He did not fail to carry conviction at once of his absolute mastery of the music, and he certainly is a great acquisition to San Francisco and to the Conservatory. Among others numbers he played the Schumann violoncello concert transposed for the viola and he did it like a master on a rare old instrument of Gaspard da Salo.

Holmes is a man who carries authority at once and no less by the charm of his personality, which to me was reminiscent of Couldock or Frank Mayo, than by the soulfulness of his interpretation and his reverence for his art. Holmes was very ably assisted by V. Ursomando, whose work was deserving of the highest commendation.

Of Holmes as a composer and the plans of Tourjee I shall speak later, except that I feel convinced that the Conservatory is marked for success.

\*\*\*

The choir of St. Domenic Church has been placed in charge of Rhys Thomas as director and James Hamilton Howe, organist. The choir consists of Misses Lena Gore, Clara Atkins, Mrs. P. W. McGla, sopranos; Mrs. J. W. Maddern, Mrs. Harry Clark, contraltos; Rhys Thomas, Robert Stantinn, tenors; Robert Lloyd and Charles Schwerlfieger, basses.

They expect to present the best church music. A new female quartet has just been formed; at this moment details are unobtainable, but suffice it to say that it is under training of H. J. Stewart, for this means that it will be a good one.

EMILIE FRANCES BAUER.

### Ross Gisch's Success.

This talented young violinist played at the last "Eichenkranz" concert, conductor, Arthur Classen, when the German *Morgen Journal* said of her: "Miss Gisch shone brilliantly in Joachim's 'Hungarian Dance,' displaying temperament as well as musically tasteful conception."

Miss Gisch has a number of excellent solo engagements, and is certainly making her way fast.

AN Eastern musical manager is desirous of obtaining a good representative in each city of the Middle and Western States to represent him as his special agent. This is a rare opportunity, and should be taken advantage of, as the firm is one of the most important and leading managers in the musical agency business. Address all communications, which will be considered as confidential, to L. R. Y., THE MUSICAL COURIER.

### The Success of the National Conservatory.

THE success of the National Conservatory this season has been of the most pronounced artistic kind. Not only is there excellent material in the vocal and instrumental classes, but the approval of press and public in the matter of the orchestral concerts has further stimulated President Jeannette M. Thurber in her efforts to make as broad and as comprehensive as possible her scheme of musical education. Some day—perhaps in the near future—this energetic lady may be persuaded to give to the public a list of the names of the thousands—the list embraces thousands—of pupils who have benefited by the superior instruction of the National Conservatory. This list will surprise those who do not realize what a musical Klondike has been this institution for students, for teachers, for managers. An amazing number of singers and players before the public to-day were educated at the National Conservatory, and usually free of expense. That there have been and are ungrateful pupils only illustrates the existence of the laws of percentage. But the majority are both glad and grateful in their expressions of esteem, and it is with pride the president of the Conservatory refers to the artistic success of Lillian Blauvelt in London, and also to the fact that this charming artist has never ceased to manifest the liveliest interest in her *Alma Mater*—for she is an old pupil—and when in this city is an active worker in the Alumni Society, of which organization she is president.

This list of pupils, we repeat, will astonish many, for it comprises the names of singers, public school teachers, private teachers, orchestral players, operatic artists, pianists, violinists, harpists and choir directors. The owners of these names are scattered all over the United States and Europe, filling honored positions, and winning money as well as fame. They owe their musical beginnings to the National Conservatory, and there the most of them finished their education. They are in New York, as well as Texas, and you hear of them in California as well as Maine. It is something to be proud of, this noble work of the National Conservatory, with its untiring founder forever planning new excursions into the field of musical activity.

With the holiday season almost upon us the idea is naturally suggested that here is an institution worthy of the attention of not only the rich, but those who are in

# GENEVRA

JOHNSTONE-BISHOP,

SOPRANO.

Direction KIRBY CHAMBERLAIN PARDEE,

Fine Arts Building, CHICAGO

## The John J. Bergen Choir Agency and Musical Bureau,

MILITARY BANDS AND ORCHESTRAS  
FURNISHED FOR ALL OCCASIONS.

205-206 KNICKERBOCKER THEATRE BUILDING,  
BROADWAY AND 38th STREET, NEW YORK.

LEADING ARTISTS FOR CONCERT  
AND ORATORIO.

JOHN J. BERGEN, Tenor.

Dr. CARL E. DUFFT, Bass-Baritone.

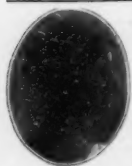
WHITNEY  
**MOCKRIDGE,**  
TENOR.

Fall, 1898, Adelina Patti Tour.

IN AMERICA DECEMBER, 1898—  
MAY, 1899.

For Terms and vacant Dates address

The Henry Wolfsohn Musical Bureau,  
NEW YORK.



**HELEN GILMORE,**  
Dramatic Soprano.  
ORATORIO. CONCERTS.  
Address, Care Musical Courier.

**R.E. JOHNSTON,**  
One Fifty Six Fifth Avenue,  
CITY OF NEW YORK,

PRESENTS

**SAUER**

ALSO

Such Eminent Pianists

AS

**GODOWSKY, SHERWOOD,  
STERNBERG, SPANUTH,**

And they all use exclusively

THE KNABE PIANO.

**J. ARMOUR GALLOWAY,**  
VOICE CULTURE.

Rooms 43 and 44 Y. M. C. A. Building,  
318 West 57th Street, NEW YORK.

**LEO SCHULZ,**

'CELLO VIRTUOSO.

PRIVATE PUPILS ACCEPTED.

Studio: 77 West 55th Street, New York.



SOPRANO,  
**SHANNAH  
UMMINGS**

Personal address:  
38 West 96th Street,  
NEW YORK.

Remington Squire,  
Sole Manager,  
125 East 24th St.



the habit of making donations in various ways. In the United States—in New York city—there are numerous young men and women whose musical gifts are clamoring for utterance. Without a technical education all their talent, their voices are useless or worse, are usually diverted to vicious and inartistic channels. They need sound schooling, and the National Conservatory gives it at such a figure as to be within the reach of all but the poorest. If you wish to make a Christmas present just think of the boon you can confer on some struggling girl with a fine undeveloped voice. A scholarship is beyond most people, but a year's tuition is not placed at an inaccessible price, and it would be a present the result of which could not fail to be a living witness to the donor's generosity.

The semi-annual examinations take place on the following dates:

Piano and organ, January 3 (Tuesday), 10 to 12 M. and 2 to 4 P. M. Violin, viola, 'cello, contrabass, harp, January 4 (Wednesday), 10 A. M. to 12 M., and all other orchestral instruments from 2 to 4 P. M. Singing, January 5 (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M. Children's day, January 7 (Saturday), piano and violin, 9 A. M. to 12 M.

Entrance daily. Apply by letter or in person to the secretary, 128 East Seventeenth street.

#### Marion Bentley.

Miss Marion Bentley, the young and talented pianist, has arrived from San Francisco, and will make New York her home. Miss Bentley, who is a pupil of Krause, of Leipzig, has been teaching and concertizing in California during the past two years.

#### A Popular Tenor.

The tenor, Paul Wiallard, is growing fast in popularity, and as a vocal instructor is much in demand. He sang with his usual success at the last "Saturday" of the Lotus Club, of which he is a member, and also at Mrs. Givernaud's, wife of the American silk king, who gave her first reception of the season in her lovely house, Forty-second street, Sunday last.

Besides Paul Wiallard, and many other artists, was the excellent tenor, Seppi, one of the members of Grau's company. Mrs. Givernaud, who is one of Paul Wiallard's pupils, sang an aria of Massenet, and the "Madrigal," from "Romeo and Juliet" of Gounod, with her professor.

Once a week Paul Wiallard goes to Danbury, where he directs a singing class in the Danbury College of Music. His pupils gave a recital last Thursday, which was most successful.

#### Eppinger Conservatory Public Lesson.

A VERY instructive and interesting concert took place at the Eppinger Conservatory of Music, at 829 Lexington avenue, on Sunday afternoon, December 4, which proved a great success.

On this occasion the pupils were corrected in their interpretations of the compositions they performed, and were subjected to criticism by the director, Samuel Eppinger. This was the program:

Three voice invention.....	Bach
Pastorale .....	Scarlatti
Air de Ballet, No. 1.....	Chaminade
Butterflies .....	Grieg
Rose Osterwise.	
Prelude, No. 1.....	Bach
Pas des Amphores, second Air de Ballet.....	Chaminade
Miss Sarah Sanders.	
Tarantella .....	Heller
Castignets .....	Ketten
William Tilt.	
Fugue No. 6.....	Bach
Improvisation .....	MacDowell
Albert Moses.	
Violin solo, Concerto No. 7.....	Rode
Wm. Hirsch.	
Arabesque .....	Heller
Air de Ballet, No. 5.....	Chaminade
Miss Thornton.	
Gavotte .....	Bach
Bolero .....	Ravina
Etude de Concert.....	Ravina
Hattie Scholder.	
Violin solo, adagio.....	Rode
Wm. Hirsch.	

#### Impett, of Troy, N. Y.

The well-known tenor, Thos. Impett, who has traveled extensively in times past, is exceedingly busy as a teacher in the Seminary Conservatory, Troy, N. Y. He has four pupils who are sure to be heard of in the future, one of whom is now ready to be launched on a career; the others will be in the professional life by next season. All these have talent in abundance, fine voices, and that most necessary adjunct, brains, as well, and on their success their teacher stakes his reputation. Mr. Impett is one of the

program committee of the New York State M. T. A., which meets at Albany, N. Y., next year, June 27, 28 and 29.

#### Martha Miner.

Miss Martha Miner sang at the recital of the Æolian Company on Saturday afternoon, November 27. Her numbers were "Cavatine," "Queen of Sheba," Gounod, and "Les Filles de Cadix," Delibes. Miss Miner met with a hearty reception and was obliged to sing several encores.

#### Mme. Helene Maigille's Musicales.

Exceedingly interesting are the "informal musicales" of Mme. Helene Maigille in her studio, No. 6 Seventeenth street. They are given every Tuesday morning from 11 to 12 o'clock, and never fail to attract a large crowd. The musicale yesterday morning was a very pleasant affair, but it occurred too late for an adequate notice in this week's paper.

#### Eichenkranz-Hoffmann.

Miss Hildegard Hoffmann was the soprano soloist at the last concert of the above society, and achieved distinct success. Said the *Staats Zeitung* (translated): "Miss Hoffmann's voice is a velvety, well developed organ of excellent method. The young woman, an unusually beautiful personality, won all hearts by her songs, and pleased especially in her solo in 'Jubilate Amen,' by Gelbke." We quote also from the *Morgen Journal* (translated): "Miss Hoffmann, who gave pleasure to all through her solos, has a very sympathetic, full-ranged and well-schooled soprano voice."

#### George Fleming.

Fleming, the admired baritone, sang Handel's "Samson" with the Goshen Vocal Society, Goshen, N. Y., November 17. He scored a notable success, as the appended notices prove:

Upon Mr. Fleming, the base soloist, the demands of the oratorio were most exacting, very many of the solos being extremely difficult of execution. Blessed with a voice that is deep and powerful, but musical and flexible withal, he stands easily the peer of any of the numerous bassos who have appeared here in oratorio. The applause which greeted him after "Honor and Arms" was the heartiest

## GENEVIEVE CLARK WILSON,

SOPRANO. . . .

Sole Agent: Mrs. GEO. BENEDICT CARPENTER, Fine Arts Building, CHICAGO.

Engaged for "CREATION," Handel and Haydn Society, Boston; "THE MESSIAH," Apollo Club, Chicago; "THE MESSIAH," Mozart Society, Pittsburgh.

#### THIRTEENTH TOUR.



**SOUSA**  
AND HIS  
**BAND.**

JOHN PHILIP SOUSA,  
Conductor.

OFFICES: Astor Court, New York City.

#### ERNESTINE A. COTTON.

I have resigned my position in Hethany Conservatory and returned to Chicago to study singing with Mary M. Shedd. After four years with leading teachers of Boston, Chicago and Paris, I find Miss Shedd's method superior to any. All previous instruction was simply guess work, incorrect musicales were taught, so my voice grew harsh and upper tones disappeared, while time, youth, and money were going.

Former pupils as well as new ones will be doubly welcome, for I now understand pure tone development, with even quality throughout the entire compass.

906 STEINWAY HALL, CHICAGO.

#### MARY M. SHEDD,

Teacher of Singing Old Italian Method.

TERMS:

20 lessons, half hour each, \$100.00 | 20 lessons, 15 minutes each, \$30.00  
20 lessons by assistants, with an occasional lesson by Miss Shedd, \$30.00

20 hour lessons to musical critics and lecturers, \$300.00.  
Board and room (for pupils only) in Miss Shedd's home, reasonable, but first-class. For particulars address

Steinway Hall, Chicago, Ill.

#### J. D. A.

**TRIPP,**

Dates and Terms address

Rooms 12 to 14, Odd Fellows Building, Toronto, Canada.

#### Canada's

**Premier Pianist**

for Concerts, Recitals.

## ION A. JACKSON

TENOR.

Oratorio, Recital, Concert.

Management of W. W. THOMAS MUSICAL AGENCY,

303-304 Carnegie Hall.

Studio: 324 West 56th Street, NEW YORK CITY.

## Mr. BERNHARD BOEKELMAN

begs to announce that he will resume Teaching after his return from Europe—about the beginning of January. Letters may be addressed to T. C. BOEKELMAN, 106 West 45th Street, New York City, or Miss BELLE SCRIBNER, same address.

BERNHARD BOEKELMAN,  
106 West 45th Street, New York City.



## Opera, Concerts AND Song Recitals

MAUD PRATT-CHASE,  
Dramatic Soprano.

HARRY LUCIUS CHASE,  
Baritone.

DIRECTION:  
VICTOR THRANE,

33 Union Square, West, New York.



## WM. H. RIEGER,

ORATORIO, CONCERT AND SONG RECITALS.

TENOR.

For Terms, Dates, &c., address 18 East 22d St., NEW YORK.



#### GUSTAV

**HINRICHs,**

with the National Conservatory. Formerly Conductor of National Opera Company Director of Hinrichs Opera Company.

VOCAL INSTRUCTION

Prepares and finishes for CONCERT AND OPERA  
145 East 62d Street, New York.

# VAN YORX

Tenor,  
6 E. 17 St.,  
NEW YORK.



**MARTHA MINER,**  
SOPRANO.

Inquire at Leading Agents.

29 East 46th Street, New York.

# THE MUSICAL COURIER.

and most spontaneous of the evening."—Goshen Independent Republican, November 18, 1898.

Mr. George Fleming sang the base roles. His voice is strong, deep and well cultivated. He sang the music with a particularly able conception and his efforts were received with much favor.—Middletown Daily Argus, November 18, 1898.

## Miss Louise Gehle.

Miss Louise Gehle sang at the Waldorf-Astoria at the Professional Women's League Bazaar last Thursday and was well received by one of the largest audiences of the week. Her singing of "Angus MacDonald" was loudly enjoyed.

## T. Francis Crowley's Work.

At a concert in Meriden, Conn., in which the talents of the best local musicians were enlisted, T. Francis Crowley appeared as pianist, playing Weber's C minor concerto with orchestra. The local newspapers speak highly of his playing.

## Flavie Van Den Hende.

This popular violoncellist has been exceedingly busy thus far this season and has a number of engagements yet to be filled. She played before the Federation of Women's Clubs November 10; at the French Club November 14; in Elizabeth, N. J., November 15; in Orange, November 17; at the Alfred Meyer musicale (where a quartet of four violoncellos was played) November 21, and at a musicale at Mrs. Prescott's.

## E. M. Bowman's Thanksgiving.

E. M. Bowman, wife and daughter, spent Thanksgiving Day at Barnard, Vt., Mr. Bowman's birthplace. "I went up there," he said, "to get a drink of water from the old well to wash down my Thanksgiving turkey." Barnard is one of the most picturesque spots in the Green Mountains. Mr. Bowman returned to New York Saturday. This week he is conducting elaborate musical services in the Baptist Temple, which is celebrating its seventy-fifth anniversary.

## An Enterprising Manager.

One of the busiest men in town now is Impresario Thrane. Within three hours of the time he reached New York with his bride he assumed the management of the Paur Symphony Orchestra. He is at present directing the Helmont tour to the Coast, and also a tour for Madame Bloodgood, besides looking after a dozen or so other artists' interests. The Ysaye-Gérard tour around the world, which will begin March 1, 1899, and end October 15, is one of the greatest enterprises ever attempted by an American manager. The tour will embrace all the principal cities of Mexico, Hawaii, Japan, China, Australia, New Zealand,

Java, India, Africa and Europe. It will also take in a few of the cities on the South Pacific coast.

## Aristide Franceschetti.

This distinguished voice-builder has established himself in New York and will demonstrate the merits of his method. In Europe he won much success and introduced to the lyric stage a number of prominent singers. M. Franceschetti is a pupil of Cotogni, the great Cotogni, teacher of Jean de Reszke, Bottesini, Marconi, &c., and was considered always one of the best pupils of the great Roman singer. Franceschetti was for many years connected with the greatest opera company at the Covent Garden, Grand Royal Opera of Madrid, St. Petersburg, Moscow, Rome, &c. He has many testimonials as to his ability.

## A Talented Young Pianist.

William M. Semnacher, the successful piano teacher, has received many congratulations upon the remarkable performances of one of his pupils, Miss Bessie Silberfeld. She appeared recently in a concert given by the Harlem Philharmonic Society, and played a group of Chopin pieces and the "Spinning Song," by Wagner-Liszt. Her playing evoked unbounded enthusiasm and she was recalled several times. In the concert of the Euterpe Society, Peekskill, N. Y., November 18, she gave the following program:

Prelude and concert fugue.....D'Albort  
Berceuse.....Chopin  
Maiden's Wish.....Chopin-Liszt  
Concert etude in G flat.....Chopin  
Study in C major.....Chopin  
Study in G flat major.....Chopin  
Slumber Song.....Schubert-Torbecke  
Nocturne.....Field  
Hark! Hark! the Lark.....Schubert-Liszt  
Fairies at play.....Heymann

## Gerome Helmont.

This wonderful boy violinist, who is making a highly successful tour under Victor Thrane's management, is heading toward the Pacific Coast. An important change in the personnel of the company has been made. Miss Ida Simmons, a talented pupil of Oscar Raif, of Berlin, succeeds Miss Lillian Apel. Miss Simmons is regarded as one of the most promising woman pianists in the United States. She joined the Helmont company at Duluth, Minn., last Saturday night. The following letter explains itself:

CLEVELAND, Ohio, November 25, 1898.

DEAR SIR—"Gerome Helmont is a wonder." This was the one opinion of all of our members who were fortunate enough to be present at our Thanksgiving entertainment. We consider him a genius. The fact that he is a boy makes him more wonderful, and if he was of a more mature age nothing more could be said. I congratulate you

on being so fortunate in representing such an admirable trio of artists. Miss Preston scored a pronounced hit as well. Wishing you continued success, I am, yours truly,

(Signed) S. M. HEXTER.

Chairman, Entertainment Committee, Excelsior Club, Cleveland, Ohio.

## Mrs. Charles Sprague Lippincott.

Mrs. Charles Sprague Lippincott made a very favorable impression by her singing at the Professional Woman's League Bazaar, at the Waldorf-Astoria, at their opening last Monday night. She sang Victor Harris' "Madrigal," with Denée's "Lullaby" for an encore. Mrs. Lippincott has a good voice, which she uses well, and she is destined to take a place among the noted singers of this city. Mrs. Lippincott is a favorite singer in the West. She has come to New York to study with Mme. Lena Doria Devine.

## Riesberg's Activity.

F. W. Riesberg finds the hours constituting our day far too short for his work, which invariably begins at 6 A. M. and stops at midnight. His services as accompanist are in increasing demand, both for public concerts and parlor musicales; he teaches piano, organ and harmony two days of the week; is organist and director of Rutgers Presbyterian Church, Seventy-third street and the Boulevard; secretary-treasurer of the New York State Music Teachers' Association, and is besides constantly engaged in musico-literary work for the *Aeolian Quarterly*, for Messrs. J. A. Hill & Co., the well-known publishers, and other high class publications.

## The Hymnal with Music

Edited by

Dr. Tucker

Having been adopted by

"OLD TRINITY"

is now used in all of the leading churches in New York City. Price in quantities \$1.13 net. Sample copy sent upon receipt of the price. Money refunded if the book is returned.

THE CENTURY CO.,  
Union Square, New York.

MISS  
**JESSIE SHAY**  
PIANIST.  
Concerts, Recitals and Instruction.  
125 East 74th Street, New York.

Miss **ROSSI GISCH**,  
Solo Violinist.  
For Terms, Dates, &c., address  
636 Columbus Ave., near 90th St.  
NEW YORK, or  
WOLFSOHN'S MUSICAL BUREAU,  
131 East 17th Street, New York



# CARL.

Soloist at the Worcester Musical Festival.  
Soloist at the Stockholm Exposition, Sweden.  
Three Recitals at the World's Fair, Chicago.  
Two Recitals at the Crystal Palace, London.  
Two Recitals at the Edinburgh International Exposition, Scotland.  
Two Recitals at the Nashville Exposition.  
Soloist at Queen's Hall Promenade Concerts, London.  
Soloist with New York Symphony Society. Walter Damrosch, Conductor  
Two appearances with Musical Art Society. Frank Damrosch, Conductor

Address: 9 West 22d Street, New York.

**HENRY GORDON THUNDER**,  
Voice—Piano—Theory.  
313 South 10th Street, Philadelphia, Pa.

**IVAN MARAWSKI**,  
Lessons in Singing.  
180 Tremont Street, Boston.

**MISS MARGARET HUSTON**,  
Concert Soprano.  
Voice Culture.  
Studio: Confederation Life Building, Toronto.

**SCHERMERHORN'S TEACHERS' AGENCY**,  
3 East 14th St. Established 1855. Engagements  
secured for Musicians and Music Teachers.  
**JOHN C. ROCKWELL**, Manager.  
Telephone: 1933 18th Street.

**HILDEGARD HOFFMANN**,  
Soprano.  
Oratorio, Concerts, Festivals.  
498 Third Street, Brooklyn, New York

**E. PRESSON MILLER**,  
Voice Culture.  
Metropolitan College of Music,  
21 East 14th Street, New York

**SALLY FROTHINGHAM AKERS**,  
Soprano.  
Concert and Ballad Singing.  
Address: 107 East 37th Street, New York

**LOUISE L. HOOD—VIOLIN INSTRUCTION.**  
Opportunity for pianists to study ensemble  
playing (piano, violin and cello). Studios: 114  
West Thirty-fourth St., New York. Tuesdays and  
Fridays. Wisner Hall, 611 Broad St., Newark.

**CHEV. EDUARDO MARZO**,  
Member of St. Cecilia Academy, Rome.  
Vocal Instruction.  
Organist of All Saints' R. C. Church.  
Residence: 155 West 94th Street.  
Studios: 35 East 23d Street, New York.

**EMILIO DE GOGORZA**,  
Baritone.  
Concerts, Recitals and Musicales.  
Address: Henry Wolfsohn,  
131 East 17th Street, New York

**ERNEST CARTER**,  
Organist and Conductor.  
Teacher of Composition, including Harmony,  
Counterpoint (ancient and modern), Form and  
Orchestration. Pupils received also in Sight Sing-  
ing and Organ.  
Residence Studio: 981 Madison Ave., New York

**CLEMENT R. GALE**,  
Organist and Choirmaster Calvary P. E. Church;  
Choirmaster St. George's Church, Newburgh; Con-  
ductor Troy Vocal Society. Organ, Theory, Con-  
ducting. Address: Calvary Church, Fourth  
avenue and Twenty-first street, New York.

**PROFESSOR AND MRS. M. KIRPAL**,  
Flushing Conservatory of Music,  
Vocal and Instrumental,  
42 North Prince St., Flushing, L. I. New York  
studio. 30 West Thirty-third street

**Concert Direction**  
**JOSEPH SMITH**,  
5 Via Rondinelli P. P., Florence, Italy.  
Engagements negotiated for prominent artists.  
Personal superintendence of Concert Tours.  
Representative for lead-up artists.  
Correspondence solicited.

**SIGNOR ORESTE BIMBONI**,  
Perfection in the Art of Singing, Study of Repertory  
and Stage Practice. Many years of experi-  
ence as director with Patti, Gerster, Nevada,  
Calvé, Scalchi, Melba, Nordica.  
18 Viale del Campo di Marte,  
Florence, Italy.

**MASSIMO CIAPINI**,  
Principal baritone in some of the most important  
theatres.  
In America with Patti and Gerster.  
Vocal Instruction—Operatic Perfection.  
Stage Practice.  
**Care of Musical Courier**,  
5 Via Rondinelli, Florence, Italy.

**SAMUEL P. WARREN**,  
SOLO ORGANIST.  
ORGAN, THEORY LESSONS.  
Studio:  
112 West 40th Street, New York.

**A \$7.00**  
**BOOK of**  
**EUGENE**  
**FIELD'S**  
**POEMS**  
**Given Free**  
to each person inter-  
ested in subscribing to  
the Eugene Field Monu-  
ment Souvenir Fund.  
Subscribe any amount  
desired. Subscriptions  
as low as \$1 will entitle  
the donor to this hand-  
some volume (cloth  
bound \$2.11) as a sou-  
venir certificate of sub-  
scription to fund. Book  
contains a selection of  
Field's best and most  
representative works  
and is ready for deliv-  
ery. But for the noble  
contribution of the world's greatest artists this  
book could not have been manufactured for less  
than \$7. The fund created is divided equally be-  
tween the family of the late Eugene Field and the  
Fund for the building of a monument to the mem-  
ory of the beloved poet of childhood. Address  
**EUGENE FIELD MONUMENT & LIVESTOCK FUND**,  
(Also at Book Store 1180 Monroe St., Chicago).  
If you also wish to send postage, include 10 cts.  
Mention this journal, as adv. is inserted as our contribution.



# THE MUSICAL COURIER.

## New York.

### LAMPERTI,

Maestro of Marcella Sembrich, Helene Hasztreiter, Stagno, Bellincioni, Harris, Zagory, &c. Sedanstrasse 30, Dresden.

### MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI. New York, 135 Fifth Avenue; Philadelphia, 408 South 18th Street. Summer residence: Dresden, Germany.

"Mrs. Ratcliffe Caperton is my only representative, and I advise all pupils desiring to study with me to be prepared by her." Dresden, Sedanstrasse 17. G. B. LAMPERTI.

### ALBERTO LAURENCE,

155 East 18th Street, New York. The voice formed and developed; the art of singing taught; method after the purest Italian schools; a bad voice made good, true and beautiful.

### HENRY T. FLECK,

Conductor Haarlem Philharmonic Society of the City of New York. Address: 100 West 125th Street, New York.

### FRIDA ASHFORTH,

Vocal Instruction. 185 East 18th Street, New York.

### Miss FRANCESCA ORNSTEIN,

Pianist. Instruction. Leschetizky Method. Also Chamber Music Classes. Studio: 147 West 71st Street, New York.

### Mr. and Mrs. CARL ALVES,

Vocal Instructors. 1146 Park Avenue, near 91st Street, New York.

### MAX KNITEL-TREUMANN,

Baritone. Voice Culture—Art of Singing. Carnegie Hall, Room 827. Mail address: 101 West 85th Street, New York.

### EMILIO BELARI,

Professor of Singing and Perfecting the Voice. 118 West 44th Street, New York.

### GEORGE M. GREENE,

Voice Culture and Artistic Singing. Oratorio, Church, Concert, Opera. Studio: 351 Fifth Ave., Mondays and Thursdays. Residence and address: 417 West 23d Street, New York.

### NATHAN GANS,

Pianist. Pupils in Piano, Theory and Virgil Method. Studio: 165 West 49th St., New York.

### MARIE MILDRED MARSH,

Pianist. Will take a limited number of pupils. Steinway Hall, New York.

### Mr. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ lessons and practice given on one of Roosevelt's finest instruments. Special advantages for the study of church music and the training of boys' voices. Address: 44 West 90th Street, New York.

### Mr. TOM KARL,

Concert, Oratorio and Vocal Instruction. Residence-Studio: 315 West 77th Street, New York.

### CHAS. HERBERT CLARKE,

Solo Tenor South Church (Dr. Terry's) and Director of Music at Madison Avenue M. E. Church. Oratorio, Concert and Vocal Instruction. Studio, Music Hall, 87th St. and 7th Av., New York.

### JOSEPH B. ZELLMANN,

Basso Cantante. Oratorio, Concert, Song Recitals. Vocal Instructor New York College of Music. Studios: 1655 Lexington Avenue, New York. Wissner Hall, 534-40 Fulton St., near Flatbush Ave., Brooklyn, N. Y. Wednesdays and Saturdays.

### MME. OGDEN CRANE,

VOICE CULTURE, ITALIAN METHOD. Studio 4, 3 East 14th Street, New York.

### CHAS. ABERCROMBIE,

Solo Tenor and Singing Master. Pupils prepared for Opera, Oratorio, Concert or Church. References: Dorothy Morton, Charlotte de Leve, Marie Stori, Neal McKay, &c. Vocal Studio: 138 9th Ave. (Hardman Bldg.), New York.

### LILLIE D'ANGELO BERGH

SCHOOL OF SINGING. Diploma. Scholarships. Studios: NEW YORK, LONDON, PARIS. Address: The Albany, Broadway and 58d Street, NEW YORK.

### THE MISSES ADELINA AND HORTENSE HIBBARD,

CONCERTS AND MUSICALS.

Instruction in Voice and Piano. Studio: 1673 Broadway, New York City.

### Miss EMMA HOWSON,

Vocal Studio, 95 Fifth Avenue, New York. Mondays and Thursdays, 2 to 4 o'clock. Tuesdays and Fridays 10 to 4.

### CARL LE VINSEN,

Authorized representative of the FLORENZA D'ARONA Method. 194 East 44th Street, New York.

### Mr. CHARLES LEE TRACY,

Pianoforte Instruction. Authorized teacher of the Leschetizky method. Studio: Nos. 1114-16 Carnegie Hall.

### PAUL TIDDEN,

Pianist. 314 East 15th Street, New York. Will accept a limited number of pupils.

### WM. H. RIEGER,

TENOR—ORATORIO AND CONCERT. 18 East 23d Street, New York.

### GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION. Address: 70 West 95th Street, New York.

### CHARLES HEINROTH,

Organist Church of the Ascension. With the National Conservatory. Instruction, Organ and Harmony. 12 West 11th street, New York.

### FERDINAND DUNKLEY,

Piano, Organ, Harmony and Composition. Lecture Recitals. St. Agnes' School, Albany, N. Y.

### M. THEODOR BJORKSTEN AND

MME. TORPADIE BJORKSTEN, Instructors in Singing. New Studios: Carnegie Hall, New York.

### GERRIT SMITH,

Organist and Conductor. Studio: 63 East 53d Street; South Church, Madison Avenue, cor. 35th Street, New York.

### EMANUEL SCHMAUK,

Piano (Virgil Clavier Method), Harmony and Theory. Organist Evan. Luth. Church of Holy Trinity. 709 Carnegie Hall, New York. Residence: 1 West 87th Street, New York.

### ADOLF GLOSE,

CONCERT PIANIST—TEACHER. 135 West 12th Street, New York.

### DELANVAN HOWLAND,

Choral, Orchestral and Operatic Conductor. Can be engaged by Amateur Societies. Address 38 East 10th Street, New York.

### PERRY AVERILL—Baritone.

Opera—Oratorio—Concert and Vocal Instruction. 220 Central Park, South, New York.

### CHARLES PALM,

Director of St. Cecilia Sextet Club, Professor of Violin Convent of the Sacred Heart. Address: 2971 11th Ave., near 173d St., New York.

### M. I. SCHERHEY,

Vocal Instruction. Church—Oratorio—Concert—Opera. Formerly Director of the Scherhey Musical Conservatory in Berlin. 779 Lexington Avenue, near 61st St., New York.

### MAX BENDHEIM,

Vocal Instruction. 508 Carnegie Hall, New York.

### A. FARINI,

Vocal Studio, 23 Irving Place, New York. Reception hours: 2 to 4 P. M.

### MARIE SEYMOUR BISSELL,

Vocal Instruction. Pupils prepared for Church, Concert and Oratorio. Studio: 133 East 15th Street, New York.

### E. A. PARSONS,

Pianist and Composer. Knickerbocker Building. Broadway and 28th Street, New York.

### THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND SCHOOL FOR PIANO AND VOCAL CULTURE.

230 East 62d Street. Complete musical education given to students, from the beginning to the highest perfection. F. & H. CARRI Directors.

### ARTHUR VOORHIS,

Concert Pianist—Instruction. 104 Clifton Place, Jersey City, N. J. Chickering Hall, N. Y. York.

### EMMA HOFFMEISTER,

Singing, Primary Tone Production. Potsdamerstrasse 66 III, Berlin, W.

### Miss LILLIAN LITTLEHALES,

VIOLONCELLIST. Graduate Royal College of Music, London, Eng. Recitals, Concerts and Musicals. Tuition and Ensemble. Address: 151 West 79th street, New York City.

### CARROLL BADHAM,

VOCAL INSTRUCTION. 12 West 60th street, New York City.

### Mr. TOWNSEND H. FELLOWS,

American Baritone. Oratorio, Concert and Song Recitals. Studio: 501 and 503 Carnegie Hall, New York.

### ADELINA MURIO-CELLI,

Vocal Instruction. Teacher of the American prime donne: Emma Juch, Amanda Fabra, Marie Enkle, Nella Bergen, Charlotte Walker, Minnie Dilthey. 118 Irving Place, New York City.

### VICTOR HARRIS,

Vocal Training and the Art of Singing. Studio: The Alpine. 55 West 33d Street, New York.

### HENRY HOLDEN HUSS,

Instruction in Piano and Theory of Music. Studio for non-resident pupils: Steinway Hall. Personal address: 318 East 150th Street, New York.

### MME. MARGHERITA TEALDI,

Highest Culture of the Voice. Room 307 Knickerbocker Building, Broadway and 35th Street, New York. Studio: 95 Fifth avenue.

### FRANCIS FISCHER POWERS,

Voice Culture and the Art of Singing. Studio (and invariable address): Carnegie Hall, New York. New York season, October 15, 1898, to May 15, 1899. Kansas City season, May 30, 1899, to July 30, 1899. Denver, Col., season, July 23, 1899, to October 10, 1899.

### HENRY SCHRADIECK'S

Violin School. Violin, Piano, Theory and Ensemble Playing. Residence and Studio: 535 Washington Avenue, Brooklyn, N. Y.

### HARRIET VICTORINE WETMORE,

Pupil of the celebrated MME. FLORENZA D'ARONA. Oratorio and Concert Soprano—Instruction. 236 West 71st Street, New York.

### WILLIAM H. BARBER,

Concert Pianist—Instruction. Studio: Steinway Hall, New York.

### Miss GRACE GREGORY,

Contralto. Authorized Teacher of the BOUHY METHOD. 421 West 87th Street, New York.

### J. PIZZARELLO,

Concert Pianist. With the National Conservatory. For particulars address 50 West 90th Street, New York.

### GEORGE FLEMING,

Baritone. Concert and Oratorio. 345 West 28th Street, New York.

### FRANK HERBERT TUBBS,

Voice Culture and Singing. 121 West 43d Street, New York.

### SIEGMUND DEUTSCH,

Instructor of the Violin. Pupil of and highly recommended by the late Jacques Dont, the great violin pedagogue. Formerly with the Boston Symphony and Theo. Thomas Orchestra. String Orchestra Class meets Mondays, 8 P. M. Studio 803-4: Carnegie Hall, New York.

### PAOLO GALICO,

Pianist. Pupils accepted. Studio: Monroe Building, Room 15. 11 East 55th Street, New York City.

### The Mollenhauer College of Music.

Uptown college. A thorough education from beginning to finish. Moderate Rates. Vocal and instrumental. Preparation, Opera and Concert. Under the supervision of the eminent violinist,

### EDW. MOLLENHAUER.

1665 Lexington Ave. (near 100th St.), NEW YORK.

### SERRANO VOCAL INSTITUTE,

333 East 14th Street, New York. Conducted by EMILIA BENIC DE SERRANO and CARLOS A. DE SERRANO.

Opera, Concert and Oratorio, Piano Instruction.

### ALICE GARRIGUE MOTT.

VOCAL INSTRUCTION. The Strathmore, Broadway and 58d Street, New York.

### A. VICTOR BENHAM,

Piano, Harmony, Composition, &c. 168 West 121st Street, New York.

### RICHARD T. PERCY,

Concert Organist and Accompanist. Organ lessons at Marble Collegiate Church, corner 8th Avenue and 29th Street. Studio: 1402 Broadway, New York.

### WALTER H. MCILROY,

Tenor. Oratorio, Concert, Salon. Brooklyn: 585 Madison Street. New York: Care THE MUSICAL COURIER.

### Mr. LEO. KOFLER,

Voice Culture. Organist and Choirmaster St. Paul's Chapel, Trinity Parish, New York. Author of "The Art of Breathing." Address by mail 99 Vesey Street.

### Miss NORA MAYNARD GREEN,

Vocal Teacher. Studio: 430 Fifth Avenue, New York.

### Miss ALICE JANE ROBERTS,

Pianist, Musical Talks. Pupil of Herr Moritz Moszkowski, of Berlin, and specially recommended by him. Instruction. 406 Union Place, Elmira, N. Y.

### Mr. and Mrs. THEO. J. TOEDT,

Vocal Instruction. Home Studio: 151 East 93d Street, New York.

### ALBERT GERARD-THIERS.

Voice production, and song voices tried Mondays and Wednesdays, 2 to 4 P. M. Lessons resumed. Studio, 649 Lexington Avenue, New York.

### J. ELDON HOLE,

Tenor. Vocal Instructor Convent St. Elizabeth. Tone Production and Singing. Mondays and Thursdays, 51 E. 117th St., cor. Madison Ave., N. Y.

### ADELE LEWING,

Concert Pianiste and Teacher (Leschetizky Method). has returned from Europe and resumed her lessons. Address: Steinway Hall, or 8 West 17th Street.

### ARNOLD KUTNER,

TENOR. Oratorio, Concert and Voice Culture. Pupil of Professor Julius Hey, Berlin (teacher of Klafsky, Olitzka, Kutschera, Dippel and other great artists). 18 East 23d street, New York.

### F. W. RIESBERG,

ACCOMPANIST. Instruction—Piano, Organ, Harmony. Organist-Director Rutgers Presbyterian Church. With THE MUSICAL COURIER. Secretary-Treasurer New York State M. T. A. Studio: 9 West 60th Street, New York.

### Miss ISABEL MCCALL,

School of Accompanying. The art of a companion taught. Accompanists supplied to singers and vocal teachers. 138 Fifth Avenue, New York.

### CAROLINE MABEN,

PIANIST. Teacher of Piano, Harmony and Virgil Clavier. Highest diploma from the Klindworth-Scharwenka Conservatory, Berlin. Address, 805 Carnegie Hall, New York.

### MARIE PARCELLO,

Contralto. Carnegie Hall, New York.

### MME. LUISA CAPPANI,

Voice Culture. 122 West 30th Street, New York.

### EMILIO AGRAMONTE,

Vocal Instruction. For Terms, &c., address 351 Fifth Avenue, New York.

### MME. LOUISE GAGE COURTNEY,

Teacher of Singing. Author of "Hints About My Singing Method." 1211-1213 Carnegie Hall, New York.

### P. A. SCHNECKER.

Specialties: Vocal Teaching and Coaching. Instruction—Piano, Organ and Harmony. Lessons at studio or pupils' residence. 235 East 53d Street, New York.

### LENA DORIA DEVINE,

VOCAL INSTRUCTION. Representative Teacher of the methods of the famous master FRANCESCO LAMPERTI, 136 Fifth Avenue, New York.

# THE MUSICAL COURIER.

## METROPOLITAN COLLEGE OF MUSIC

Of the University of the State of New York,  
21 East 14th Street, NEW YORK CITY

### SCHOOL OF APPLIED MUSIC,

M. E. PALMER, Proprietor.

#### Leading Members of the Faculty:

DUDLEY BUCK, E. PRESSON MILLER,  
ALBERT ROSS PARSONS, W. P. SHERMAN,  
HARRY ROWE SHELLEY, CHA AARUP,  
KATE S. CHITTENDEN, LOUIS SCHMIDT.

**MME. EUGENIE PAPPENHEIM,**  
The Celebrated Prima Donna.  
Vocal Instruction—Opera, Concert and Oratorio.  
The Strathmore,  
Broadway and 52d Street, New York.

**CARL BERNHARD,**  
Bass-Baritone—Oratorio and Concert.  
Vocal Studio: 157 East 47th Street, New York.  
"He sings most tastefully, and, what is more,  
knows how to use his voice as well as those of his  
pupils."—*Georg Henschel.*

**ERNST BAUER,**  
Teacher of Violin.  
Address: 128 East 76th Street, New York.

**KATE STELLA BURR,**  
Concert and Répertoire Accompanist.  
Song, Coach Oratorio. Organist Director Grace  
M. E. Church, West 104th Street. Instruction—  
Piano—Organ. Studio: 133 West 83d St., New York

**HOWARD BROCKWAY,**  
Composer-Pianist.  
Pupils received in Composition, Harmony, Piano  
and Song Interpretation.  
Studio: 817-818 Carnegie Hall, New York.

**MRS. HARCOURT BULL,**  
Pianist.  
Piano Instruction.  
113 West 94th Street, New York.

**J. JEROME HAYES,**  
Vocal Instruction,  
Will resume teaching October 3 at  
136 Fifth Avenue, New York

**FRANK SEALY,**  
Organist New York Oratorio Society.  
Conductor Newark, N. J. Madrigal Club. Instruc-  
tion—Piano, Voice, Theory.  
Room 10, 9 East 17th St., New York.

**WM. H. PONTIUS,**  
Dubuque, Ia.  
Voice and Artistic Singing-Conductor.

**LOUIS KOEMMENICH,**  
Conductor of the Brooklyn Saengerbund.  
Vocal and Piano Studio at 337 First Street,  
Brooklyn, N. Y.

**MR. AND MRS. CONRAD WIRTZ,**  
Piano School, 2106 7th Avenue, New York  
Piano: Harmony and Theory.  
Circulars on application.

**PLATON G. BROUNOFF,**  
Conductor and Composer,  
(Pupil of A. Rubinstein and of Rimsky-Korsako  
Studio: 10 East Seventeenth Street  
Branch: 346 East Broadway, New York.

**MAY BROWN,**  
VIOLINIST.  
E. A. Pratt, Manager, 1131 Broadway, St. James  
Building.  
Personal address: 121 West 71st St., New York.

**WALTER HENRY HALL,**  
Conductor Oratorio Society, Brooklyn, N. Y.  
Organist and Choirmaster St. James' Church,  
New York.  
For terms for conducting address St. James  
Church, Madison Ave. and 71st St., New York.

**SIGNOR FILOTEO GRECO,**  
The Art of Singing.  
Studio: 51 West 35th Street, New York.

**THE BELLINGER SCHOOL OF MUSIC,**  
For Piano, Voice Culture and Theory. Theory  
also taught by mail. Director, Franz Bellinger.  
Choral and Orchestral Conductor.  
Indianapolis, Ind.

**Miles. YERSIN,**  
AUTHORS OF THE  
PHONO-RHYTHMIC METHOD FOR FRENCH PRO-  
NUNCIATION, ACCENT AND DICTION.  
THE PARKER, 123 W. 39TH ST., NEW YORK.

**MRS. CLARA A. KORN,**  
Teacher of Theoretical Branches.  
Applications for tuition must be made by mail.  
Personal interviews Wednesdays, after 2 P. M.  
Studio: 49 Fifth Avenue, New York.

**RICHARD ARNOLD,**  
Instruction on the Violin—Solo Violinist.  
208 East 61st Street, New York.

**LUIGI VON KUNITZ,**  
Violinist,  
Concertmaster Pittsburgh Orchestra, Pittsburgh, Pa.

**CHARLES JEROME COLEMAN,**  
Master of Singing.  
Studio: 19 East 10th Street, New York.

**J. HARRY WHEELER,**  
Voice Production and the Art of Singing.  
Voices educated strictly in the Italian school.  
Teacher of Mme. Eleanor Meredith, Mme. Abbie  
Carrington, Harry J. Fellows and others.  
Studio: 81 Fifth Ave., cor. 16th Street, New York.

**PAUL HAMBURGER,**  
Violinist—Instruction,  
MUSICAL COURIER, or 23 West 112th st., city.

**MISS LILLIE MACHIN**  
Vocal Teacher,  
Certificated pupil of 1203 Carnegie Studios,  
Signor Vannucci. West 57th St., New York.

**FREDERIC REDDALL,**  
Voice Production and Art of Singing.  
Church, Concert, Opera, Oratorio.  
Studio: Pouch Gallery,  
No. 345 Clinton Avenue, Brooklyn, N. Y.

**GEORGE SWEET,**  
OPERA, ORATORIO, CONCERT.  
487 5th Avenue, New York.

**RALPH DAYTON HAUSRATH,**  
Concert Pianist and Teacher.  
Permanent address: Chickering Hall.  
Studio: 65 West 115th Street, New York.

**ADELE LAEIS BALDWIN.**  
Contralto.  
Oratorio, Concert, Recitals.—Vocal Instruction  
Carnegie Hall, New York.

**LAURA WALLEN,**  
London—Emanuel Garcia.  
Paris—Pauline Viardot, Jacques Bouhy.  
Oratorios, Concerts, Musicals.  
A limited number of pupils will be received.  
Studio: 17 West 28th Street, New York.

**MME. EMMA RODERICK,**  
Rapid Development and Complete Education of  
the Voice. 118 West 44th Street, New York.

**GEO. J. MAGER,**  
Professional Accompanist—Coaching, Voice  
Training, Choral Director,  
Studio: Carnegie Hall, New York.

**SIGNOR G. CAMPANONE,**  
Opera, Concert, Vocal Instruction.  
1489 Broadway, New York.

**BEYER-HANE,**  
Cellist.  
For terms, dates, etc., address Henry Wolfsohn's  
Musical Bureau, 181 East Seventeenth street, New  
York.

**VICTOR CLODIO,**  
Of the Théâtre des Italiens.  
Vocal and Operatic Studio.  
Italian, German and French.  
111 East 50th Street, New York.

**MR. EDMUND SEVERN,**  
Violinist, Conductor, Composer.  
**MRS. EDMUND SEVERN,**  
Piano and Voice.  
Studio: 131 West 56th Street, New York.

**MRS. GRENVILLE SNELLING,**  
Soprano.  
Concerts, Recitals, Musicals, Oratorio.  
Address: 111 Fifth Avenue, New York.

**WALTER JEROME BAUSMANN,**  
Vocal Instruction and Choral Conductor.  
26 East 23d Street (Madison Square), New York.

**NATIONAL INSTITUTE OF MUSIC,**  
179 East 64th Street, New York.  
WM. M. SEMNACHEK, Director.  
Thorough instruction given in Piano, Violin and  
other instruments; also Vocal Culture and Com-  
position. Harmony in class free to pupils.

**DR. R. H. PETERS,**  
Tuition by Correspondence in Harmony,  
Counterpoint, &c.  
For particulars and terms address  
DR. R. H. PETERS, Spartanburg, S. C.

**ARTHUR D. WOODRUFF,**  
Conductor and Teacher of Singing.  
Preparation for Oratorio and Church.  
Studios: 136 Fifth Avenue, New York City;  
"The Commonwealth," East Orange, N. J.  
Mondays and Thursdays.

**PAUL WIALARD, TENOR.**  
Officer d'Aadémie of France; member of the  
Faculty of Arts of Laval University. Concerts and  
musicals. Voice culture. Lyric declamation,  
dramatic action, facial expression. French and  
English repertoires. Letters of recommendation  
and indorsement from the National Conservatory  
of Paris, A. Thomas, Gounod, Massenet, Reyer,  
Fauré, Tchaikowsky, Jean de Reszke, Langon  
and Paderewski, &c. "The Parker," 123 West 39th  
st.: also Tuesdays and Fridays, 303 Carnegie Hall

## Paris.

COMPRENEZ BIEN QUE CHAQUE FOIS  
QUE L'ATTENTION DES LECTEURS EST  
APPELÉE SUR VOUS AU MOYEN D'UNE  
ANNONCE, CELA VOUS PRÉPARE UNE RE-  
SERVE D'ÉLÈVES POUR L'AVENIR.

### FASHIONABLE BOARDING PLACE FOR MUSICIANS.

MADAME LIVINGTON-DÉBÉAT, French Musi-  
cian. Well-known, well recommended. Artistic  
Relations. Centre of Paris. Entire house. Superior  
table. Comfort and care. Chaperonage. French  
and Italian Conversation.  
30 rue de la Bienfaisance, near St. Augustin.

**PAUL LHERIE,**  
The Celebrated Baritone.  
Opéra Comique. Italian Opera. Teaching in  
National Conservatoire, Paris.  
PROFESSEUR DE CHANT.  
Italian and French Methods.  
69 rue de Douai, Paris.

**INSTITUT POLYTECHNIQUE,**  
107 AVE. HENRI MARTIN, PARIS.  
COMPLETE COURSES OF INSTRUCTION.  
Languages—Music.  
Daily Lectures by leading French authorities.  
Theatre—Operatic roles in costume.  
Mme. PAQUET-MILLE, Directrice.

**MONSIEUR HENRI FALCKE,**  
PIANIST.  
Lessons in Piano Playing and Theory. M. Falcke  
speaks English, German and Spanish. Address,  
105 avenue Victor Hugo, Paris.

**Practical School. Singing.**  
MISE EN SCÈNE IN PRIVATE HOME.  
**M. and Mme. LUREAU-ESCALAIS,**  
for fifteen years in Paris Grand Opéra.  
52 Faubourg St. Honoré,  
near rue Royal, la Madeleine, Champs-Élysées.

**M. FIDÈLE KOENIG,**  
CHEF DE CHANT A L'OPÉRA.  
PROFESSEUR DE CHANT.  
64 rue de Ponthieu, Paris.

## Paris.

Special Study of Répertoire.  
SONGS, RÔLES, TRADITIONS.  
French, Italian.

**M. JULES ALGIER,**  
Experienced Chef d'Orchestre.  
Professeur de Répertoire.  
9 rue Demours, Paris.

**P. MARCEL,**  
Professeur de Chant.  
Auteur du Guide du Chanteur.  
14 rue de Rome, Paris, France.  
Tous les mois, auditions publiques d'élèves con-  
sacrées aux grands compositeurs, qui eux-mêmes  
viennent accompagner leurs œuvres.

**FRANCE.**  
**SCHOOL FOR GIRLS,**  
St. Germain en Laye.

**MADAME SALOMÉ,**  
21 rue du Vieil Abreuvoir.

**WHERE TO STAY IN PARIS!**  
5 rue Clement Marot. **MME. TALGUEN.**  
American comfort guaranteed the year round.  
Not a stopping place, but a Home. Bella, Elevator,  
Bathrooms, Light.

**MARIE SASSE,**  
Officier d'Instruction Publique.  
De l'Opéra, Paris.  
Creatrice of Tannhäuser and l'Africaine.  
Study of Répertoire: French and Italian.  
Specialty made of correct emission of the voice  
and its restoration. Mise-en-scène  
3 rue Nouvelle, PARIS.

**JULIANI,**  
PROFESSEUR DE CHANT.  
French and Italian repertory. Concert and Ora-  
torio. Theatre in studio. Mise-en-scène.  
(PARC MONCEAU), 46 rue Portuay.

**Mme. ARTOT DE PADILLA,**  
(DESIRÉE ARTOT),  
39 rue de Prony,  
Paris.

**M. MANOURY,**  
Professor of Chant,  
Private Lessons—Class Exercise—Acting.  
15 rue Washington, Paris.  
Near Arc de Triomphe.

**M. DUBULLE,**  
Professeur de Chant,  
85 Rue d'Amsterdam, PARIS.  
Eighteen years Grand Opéra, Paris.  
French and Italian School. Mise-en-Scène.

**SCHOOL FOR ACTING.**  
EMIL BERTIN,  
1<sup>er</sup> Régisseur de la Scène de l'Opéra Comique,  
Stage Practice. In Costume.  
41 rue des Martyrs, Paris.

**M. GEORGES HESSE,**  
School of Piano.  
Maison-Musical, 35 rue des Petits-Champs, Paris.  
Musical Dictation and Harmony Exercises daily.  
Frequent Public Auditions.

**DELLE SEDIE, Paris.**  
Pure Italian method. Complete course. Stage  
practice. Voice, lyric declamation, languages.  
solfège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Petersburg.

**M. ADOLPHE BEER,**  
PROFESSEUR DE CHANT  
28 rue Duperré, PARIS.  
**SPECIALTIES:**  
Good Emission. Conservation of the  
Voice. Articulation and Phrasing.  
Large and Noble Style.

**FRAU SELMA NICKLASS-  
KEMPNER,**  
CONCERT SINGER.  
Professor of Singing at the Stern Conservatory  
Formerly Vocal Teacher of Crown Princess  
Stephanie of Austria.  
VON DER HEYDSTR. 4, BERLIN, W.

**MISS MARIE GESELSCHAP,**  
PIANIST,  
Address, 31 Leopold street, Munich.

**ETELKA GERSTER'S**  
VOCAL SCHOOL.  
Berlin W. Germany,  
Nollendorf-Platz No. 6.

**THE VIRGIL PIANO SCHOOL,**  
29 WEST 15th ST., NEW YORK.  
Prospective Piano Students are cordially invited to investigate the merits of the Virgil Piano School. The Virgil method is no more an experiment, but is an acknowledged and confirmed factor in the acquiring of pianistic skill. Only the very best exponents of the method employed. FALL TERM commenced September 26, '08.  
Catalogues Sent Free Upon Application.

**Mrs. A. K. VIRGIL,**  
DIRECTOR.



## THE EPPINGER CONSERVATORY OF MUSIC,

829 Lexington Avenue, New York.  
SAMUEL EPPINGER, Director, assisted by the most artistic and com-  
petent faculty.

**MUSIC TAUGHT IN ALL ITS BRANCHES:**  
**PIANO.** Virgil and Leschetizky Methods taught.  
Organ, Violin and all Orchestral Instruments.  
**VOCAL.** Theory, Harmony, Counterpoint, Composition,  
Chamber Music, Ensemble Playing, &c.  
Catalogues Free on Application.

## TORONTO CONSERVATORY OF MUSIC.

(Canada.) EDWARD FISHER, MUSICAL DIRECTOR  
Affiliated with the University of Toronto and with Trinity University.  
Oldest and Largest Music School and Strongest Faculty in Canada.  
Artists' and Teachers' Graduating Courses, Scholarships, Diplomas, Certificates, Medals, Etc.  
Music, Elocution, Languages. Attendance 922 last season.  
Tuition, Board and other expenses are one-third less than in the largest cities.  
School of Elocution, Able Faculty. CALENDAR and SYLLABUS sent free.



OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.



**CHICKERING & SONS,**  
791 Tremont Street,  
BOSTON.

**STERLING** Pianos  
High Standard of Construction.  
DERBY, CONN.



**NEW YORK—Continued.**

**FLORENCE BUCKINGHAM JOYCE,**  
Accompanist. Coaching a Specialty.  
Address: 80 East 23d Street, New York.

**ENRICO DUZENI,**  
Opera Tenor.  
Will accept pupils for voice culture. Good voices cultivated per contract.  
145 East 83d Street, near Lexington Avenue.

**J. W. PARSON PRICE,**  
Voice Culture,  
18 East 17th Street, New York.  
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing, entitle him to a high rank among teachers."  
MANUEL GARCIA

**Miss EMMA THURSBY**  
will receive a limited number of pupils.  
Vocal Studio: 605 Carnegie Hall, New York.  
Receiving days at studio Monday and Wednesday, 10 to 12. Residence: 34 Gramercy Park.

**SAMUEL B. MOYLE,**  
Basso Cantante.  
Oratorio, Concert, Musicales. Vocal Culture—Italian Method. Tone placing and reparation a specialty. Studio: 136 Fifth Avenue, New York.

**LOUISE VESCELIUS SHELTON**  
Soprano.  
Pupil of Delle-Sedie.  
Concerts and Musicales. Voice Development.  
Address: 25 East 33d Street, New York.

**EDWARD BROMBERG,**  
Basso-Cantante.  
Oratorio, Concert and Musicales.  
Vocal Instruction.  
Studio: 138 West 91st Street, New York.

**ALBERTUS SHELLEY,**  
Solo Violinist.  
Concerts and Musicales.  
Instruction. 36 West 116th Street, New York.  
With the New York College of Music.

**JOS. POKLOP RENALD,**  
TENOR.  
Opera and Concert. Open for engagements.  
101 Lexington Avenue, New York.

**FELIX JAEGER,**  
Conductor of Opera, Concert and Oratorio.  
Vocal Instruction.  
Studio: 119 East 18th Street, New York.

**TOBIAS WESTLIN,**  
Piano, Organ, Harmony.  
Brooklyn Studios: 390 Sackett Street.  
New York address: Mason & Hamlin.

**DAVID MANNES,**  
VIOLINIST,  
327 Amsterdam Ave., near 75th St., New York.

**SERENO R. FORD,**  
Soprano.  
Piano, Organ, Theory,  
Stamford, Conn.

**Boston.**

**KATHERINE RICKER,**  
Contralto.  
Concert—Oratorio.  
8 Joy Street, Boston.

**Miss HARRIET A. SHAW,**  
Harpist,  
194 Commonwealth Avenue, Boston.

**CLARA E. MUNGER,**  
Teacher of Singing.  
24 Park Street, Boston.

**Mr. ARTHUR BERESFORD,**  
BASSO—Concert, Oratorio.  
21 Music Hall, Boston.

**MYRON W. WHITNEY,**  
Bass—Concert and Oratorio.  
Vocal Instruction.  
402 Boylston Street, Boston, Mass.

**MME. GERTRUDE FRANKLIN,**  
Vocal Instruction.  
149A Tremont Street, Boston.

**HOMER A. NORRIS,**  
Harmony, Counterpoint and Composition.  
French School.  
Pierce Building, Boston.

**Mr. & Mrs. H. CARLETON SLACK,**  
Lyric Soprano. Bass-Baritone.  
Recitals—Chamber Concerts—Society Musicales.  
Studio: 131 Tremont Street, Boston.

**MRS. ETTA EDWARDS,**  
Vocal Instruction,  
Pupil of Delle Sedie, Paris.  
Steinert, Hall, Boston.

**VAN VEACHTON ROGERS,**  
Harpist.  
7 Park Square,  
Daudelin School of Music, Boston.

**FAELTEN PIANOFORTE SCHOOL,**  
CARL FAELTEN, DIRECTOR.  
Prospectus mailed free on application.  
162 Boylston Street, Boston, Mass.

**ELIOT HUBBARD,**  
Tenor.  
Oratorio, Concerts, Recitals.  
Pierce Building, Copley Square, Boston.

**Mr. EVERETT E. TRUETTE,**  
Organ and Harmony.  
Large three manual organ in studio.  
218 Tremont Street, Boston.

**PIANOFORTE INSTRUCTION ONLY.**  
The work of the school was established by Mr. A. K. VIRGIL. Address: Virgil Clavier School, of Boston, H. S. WILDER, Director, 355 Boylston St., Boston, Mass.

**Mr. AND Mrs. THOMAS TAPPER,**  
162 Boylston Street,  
Boston, Mass.

**MRS. L. P. MORRILL,**  
Vocal School of Music.  
The Oxford, Boston.

**CHARLES ALBION CLARK,**  
Teacher of Piano, Organ and Harmony.  
149A Tremont Street, Boston.

**COPLEY SQUARE SCHOOL OF MUSIC,**  
Katharine Frances Barnard, Principal,  
Pierce Building, Copley Square, Boston.

**HEINRICH SCHUECKER,**  
Harpist,  
Boston Symphony Orchestra,  
Music Hall, Boston, Mass.

**H. G. TUCKER,**  
Pianist,  
Chickering Building, 153 Tremont Street, Boston.

**KATHERINE M. LINCOLN,**  
Vocal Teacher,  
Pierce Building, Copley Square, Boston, Mass.

**PRISCILLA WHITE,**  
Vocal Teacher,  
Pierce Building, Copley Square, Boston, Mass.

**Mr. RICHARD BLACKMORE, JR.,**  
TENOR—200 Dartmouth Street, Boston.  
Soloists and Teachers.

**MRS. RICHARD BLACKMORE, JR.,**  
SOPRANO—Care MUSICAL COURIER Co., New York City.

**CAROLINE GARDNER CLARKE,**  
Soprano—Oratorio, Concert.  
Trinity Court, Boston.

**MME. MARIA PETERSON,**  
Vocal Teacher,  
311 Main Street, Worcester, Mass.

**BENJAMIN T. HAMMOND,**  
Vocal Instruction.  
423 Main Street, WORCESTER, Mass.

**W. A. HOWLAND,**  
Basso Cantante,  
Concert, Oratorio and Vocal Instruction.  
Studios: Steinert Building, Boston, Mass.,  
2 King Street, Worcester, Mass.

**Mr. JAMES W. HILL,**  
Teacher of Piano and Organ.  
114 Chestnut Street, HAVERHILL, Mass.

**JOHN HERMANN LOUD,**  
Organist.  
Concerts and Organ Openings a Specialty.  
Pupil of Alexandre Guilmant. Associate of the Royal College of Music. Organist and Choir-master at First Church, Springfield.  
Address, 45 Mattoon Street, Springfield, Mass.

**NEW YORK—Continued.**

**F. DE RIALP,**  
Vocal Teacher,  
15 East 18th Street, New York.

**Miss MARY FIDELIA BURT,**  
Representative of the Gairoparischeve system of Sight Singing, Ear Training and Musical Stenography.  
701-702 Carnegie Hall, New York—  
Tuesdays and Fridays.  
48 Lefferts Place Brooklyn, N. Y.

**EMMA K. DENISON,**  
Vocal Instruction.  
138 Fifth Avenue, Hardman Hall, New York.

**HUGO LUTTICH,**  
Solo Violinist and Instructor,  
76 East 36d St., or Steinway Hall,  
New York City.



**Grand Conservatory of Music,**  
250 West 23d Street, New York.  
Empowered by special act of the Legislature to confer the degrees of Bachelor, Master and Doctor of Music. The full course leads to the degree of Bachelor of Music. Vocal and Instrumental Music, Opera, Oratorio, &c. . . . taught by 45 professors.  
Dr. E. Eberhard, Pres't.

**London, England.**

**Prof. MICHAEL HAMBOURG'S**  
Academy for the Higher Development of  
Pianoforte Playing.  
Patron and Honorary Examiner, M. PADEREWSKI.  
For prospectus apply to the Secretary,  
34 Elgin Avenue London, W.

**Mr. ALBERT VISETTI,**  
Professor of Voice Production  
and the Aesthetics of Singing  
at the Royal College of Music and the  
Guildhall School of Music,  
14 Trebovir Road, Earl's Court, S. W., London.

**MRS. EMIL BEHNKE,**  
Scientific Voice Training for Singers, Speakers,  
and Stammerers,  
18 EARL'S COURT SQUARE, LONDON, S. W.

**Charles W. Sinkins'**  
Concert Agency,  
63 Berners St., London, W.  
Telegrams—"Sinkins London."

**THE GUILDHALL SCHOOL OF MUSIC.**  
Principal, WILLIAM H. CUMMINGS, Esq.  
Established by the Corporation of London, 1550.  
All branches of Music, Elocution and Languages taught.  
Improvisation, Accompanying, Sight Singing, Sight Reading (Instrumental), Choral, Orchestral, Operatic and Chamber Music Classes. Second studies at greatly reduced rates. Scholarships, prizes, &c., given.  
Fees from £1 11s. 6d. to £4 14s. 6d. per term of twelve weeks.  
Staff of 130 Professors. Over 3,500 Students. Resident Lady Superintendent. Prospectus and full particulars of the Secretary.  
By order of the Committee,  
HILTON CARTER, Secretary.  
Victoria Embankment, London, E. C.

**CONCERT DIRECTION**  
(Agency Founded 1870.)

**HERMANN WOLFF.**  
Germany: Berlin am Flottwellstrasse 1.  
Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.  
Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carlebo, Mile. Kleeberg, Mile. Marcella Sembrich, Emil Goetze, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.  
Principal Agency for Music Teachers.  
Apply for Catalogues.

**D. H. BALDWIN & CO.,**  
Baldwin Pianos, Ellington Pianos, Valley  
Gem Pianos, Hamilton Organs.  
Cincinnati, Ohio.

**KRANICH & BACH,**  
Pianos,  
283 and 285 East 34th Street, New York.

**MALCOLM LOVE & CO.,**  
Pianos,  
Waterloo, N. Y.

**GEO. STECK & CO.,**  
Pianos,  
11 East 14th Street, New York.

**VOSE & SONS PIANO CO.,**  
Pianos,  
Boston, Mass.

CANADA'S HIGHEST GRADE PIANOS,  
**MASON & RISCH.**

The Mason & Risch Piano Co., Ltd.  
Head office and factories, Toronto, Canada.

"THE ONLY PIANO WHICH  
IMPROVES UNDER  
USAGE."

**HARDMAN  
PIANO**

THE  
FAVORITE  
EVERYWHERE

THE CHOICE  
OF  
MUSICIANS

"THE PERFECTION  
OF ARTISTIC  
ACHIEVEMENT."

**HARDMAN, PECK & CO.**  
Fifth Ave. and 19th St., New York.

THE CELEBRATED  
**SOHMER**  
PIANOS Are the favorite of the Artist.  
PIANOS and the refined musical public  
New York Warerooms, SOHMER BUILDING, 170 5th Ave. Cor. 22d Street.  
CAUTION-- The buying public will please not confound the genuine  
Piano with one of a similar sounding name of a cheap grade. **SOHMER**  
THE "SOHMER" HEADS THE LIST OF THE HIGHEST GRADE PIANOS

**STRICH & ZEIDLER,**  
Producers of High Class Pianos—Upright and Grand,  
184TH STREET AND BROOK AVENUE, NEW YORK.

**KRAKAUER BROS.**  
PIANOS.

Factory and Office: 159-161 E. 126th Street, New York. Warerooms: 113 E. 14th Street, New York.

**The Stern Conservatory of Music,**

FOUNDED, 1860. 20 Wilhelmstrasse, Berlin, S. W.  
Royal Professor **GUSTAV HOLLAENDER, Director.**

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:  
Complete training for the stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral  
instruments). SEMINARY: Special training for teachers. CHORUSSCHOOL. ELEMENTARY  
PIANO AND VIOLIN SCHOOL.

The AUTUMN TERM commences SEPTEMBER 1.  
Principal Teachers: HARMONY AND COMPOSITION—Ludwig Bussier, Hans Pätzner, E. E. Taubert.  
PIANO—Emma Koch, Felix Dreyschock, Anton Förster, Prof. Ernest Jedliczka, A. Papendick, Hans Pätzner, Gustav Pohl, A. Sormann, E. E. Taubert, Ernest Hutcheson, Guenther Freudenberg. SINGING—Frau Prof. Selma Nicklass-Kempner, Adolf Schulze, Prof. Benno Stolzberg. OPERATIC AND DRAMATIC CLASS—Prof. B. Stolzberg, Emanuel Reicher.  
VIOLIN—Prof. Gustav Hollaender, Willy Nickling, W. Rampelmann. CELLO—Anton Hekking.  
HARP, HARMONIUM—Fr. Pommits. ORGAN—Otto Diemel, Royal Music Director, &c.

Charges: From 125 Marks (\$30) up to 500 Marks (\$120) Annually.  
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 A. M. to 1 P. M.

For the Piano Classes, from October 1, 1898, Herr Prof. ERNEST JEDLICZKA, in Berlin; EMMA KOCH, in Berlin and Herr GUSTAV POHL, of Moscow, have been newly engaged.

From March 1, 1899, the Stern Conservatory will be in the new building especially erected for it in the "Philharmonie," Bernburgerstrasse 22a.

**Cincinnati Conservatory of Music,**  
(ESTABLISHED 1867.)

Miss **CLARA BAUR, Directress.**

A Thorough Musical Education after the Methods of Foremost European Conservatories

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe, Organ Cabinet Organ, Violin, Violoncello, Flute, Cornet and other Orchestral Instruments, Theory of Music, Ensemble Playing, Elocution and Physical Culture; also Modern Languages and English Literature.

Students are prepared for positions in Schools and Colleges, in Church Choirs, and for the Stage, Concert or Oratorio.

Students from the city and vicinity: as well as those from abroad, can enter at any time during the School Year and Summer Term.  
Young ladies from a distance find a home in the Conservatory Building, where they can pursue their studies under the supervision of the Directress. For Catalogues, address

Miss **CLARA BAUR,**  
Fourth and Lawrence Streets,  
Cincinnati, Ohio.

# A. B. CHASE PIANOS.

Highest type of Artistic Instruments  
For the pianist, the singer, the teacher,  
the student, the conservatory, the concert.

Factory at **NORWALK, OHIO.**

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

## THE NEW CHICAGO BORE.

The Greatest Tone and Easiest Blowing Instrument produced at the present age.

10 Years Guaranteed. 50 Medals of Honor.



Sole Agent for  
**BESSON & CO., Ltd., London, Celebrated Prototype Band Instruments.**

Special Agent, Correspondent and Representative for  
**BUFFET, Paris (Evette & Schaeffer), World Renowned Reed Instruments.**

**E. RITTERSHAUSEN, Berlin, Boehm System Flutes and Piccolos.**

**COLLIN-NEZIN, Paris, Theod. H. Heberlein, Jr., Modern Stradivarius Violins, Violas and Cellos.**

**KARL MAYR, Vienna, Conservatory Reeds for all Reed Instruments.**

Principal Importer of Genuine Italian Strings.

**CARL FISCHER, 6 and 8 Fourth Ave., NEW YORK.**

Covered Strings Manufactured for Soloists' Use.  
**C. FISCHER'S** Reliable Band Instruments are the Best instruments in the market, at the lowest price.

**C. FISCHER'S** Guitars, Mandolins, and Banjos are known for their excellent qualities and low price.

**ARTIST BOWS.** Extensive assortment by the best known makers.

**JOHREN'S** Solo Violin Rosin.

**MATERIAL FOR VIOLIN MAKERS** and hundreds of other Specialties, at Wholesale and Retail.

Correspondence solicited. Exchange granted if not entirely satisfactory.

**MUSIC PUBLISHER AND IMPORTER.**

Carries a complete stock of Imported Sheet Music and Books. All known publishers of Germany, Austria, England, France, Italy, Russia, etc., are represented. Largest supply house for Orchestra and Military Band Music. Classified Catalogues of music for every instrument and combination supplied upon application.

"The Metronome," a monthly, published in the interest of the musical profession. Subscription, \$1.00 per annum; 10 cents each copy. Contains each month a list of prizes which are given away gratis.

# Hazelton Brothers PIANOS.

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.



It is a fact which admits of no argument that a school teacher's task is a severe one indeed, and it requires a perfect system and steady nerves to be able to conduct a class-room in a proper manner. That Ripans Tabules help to keep the system in perfect order and strengthen the nerves is testified to by a prominent school teacher in Philadelphia, who says: "I have been teaching the Ninth Grade in the George M. Wharton School for the past eight years, and it is a hard matter to comprehend what a task I have every season when I get in a new set of pupils from the lower sections. You see it requires great patience and assiduity to discipline and educate boys, and the task is a very arduous one. Especially is this the case during the examinations when the work is very exacting and the drain on the system extensive. From leaning over my books and marking up papers for five or six hours at a time I get a headache and my entire system gets shattered, but a Ripans Tabule always straightens me up, and next morning I am ready for the task over again, feeling as fresh as ever from the effects of the magic Tabule taken on the previous night. It is certainly a wonderful remedy for nervousness and invigorating a wasted system, and in this I voice the sentiments of all the teachers in my section, every one of whom has used them with equally beneficial results."

A new style packet containing TEN RIPANS TABULES in a paper carton (without glass) is now for sale at some drug stores—for FIVE CENTS. This low-priced sort is intended for the poor and the economical. One dozen of the five-cent cartons (30 tabules) can be had by mail by sending forty-eight cents to the RIPANS CHEMICAL COMPANY, No. 10 Spruce Street, New York—or a single carton (TEN TABULES) will be sent for five cents.



D.

the  
lowest  
are  
price.  
y the

reds  
tall.  
ted if

Sheet  
Ger-  
mala,  
se for  
ailed  
t and

he in-  
scrip-  
copy.  
h are

S

rk.

# STEINWAY

Grand and Upright

# PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**  
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24 HAMBURG, GERMANY.

**Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.**  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 130th Street, New York City.

# The EVERETT PIANO.

GRAND.

UPRIGHT.

## The Acme of Artistic Excellence

Principal Factory: Albany, Wareham and Malden Sts.,  
**BOSTON.**

PIANO CASE SHOPS, . . . . . Cambridgeport, Mass.  
SKELETON WORKS AND SAW MILL, . . . . . White Mountains, N. H.

### WAREROOMS:

NEW YORK, 141-143 Fifth Avenue. CINCINNATI, Fourth and Elm Streets.  
CHICAGO, 200-206 Wabash Avenue.

# PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

## CONSERVATORY OF MUSIC AND OPERA ACADEMY KLINDWORTH-SCHARWENKA.

Berlin, W. (Germany), Potsdamerstr. 27 B.

**DIRECTORS:** Ph. Scharwenka, Prof. Xaver Scharwenka, Dr. H. Goldschmidt.

**PRINCIPAL TEACHERS OF THE OPERA ACADEMY:** Dr. Goldschmidt, Dr. Alfieri, Dr. Kleefeld (study of parts); Julius Lieban, Mrs. Gally Dehnicke (acting). **Artistic Adviser:** Royal Chambersinger Franz Weiz. **Principal teachers of the Conservatory:** C. Ansoerge, Ph. Scharwenka, Prof. Xaver Scharwenka, Imperial and Royal Court Pianist, W. Berger, W. Leipholtz, N. Mayer-Mahr, Miss Elisabeth Jappe (piano); Zajic, Gruenberg, Mrs. Scharwenka-Strosow (violin); Van Lier (cello); Grunke (organ); Dr. H. Goldschmidt, Miss Lina Beck (singing).

Prospectus gratis. Hours for application, 4 to 6 P. M.

## Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 780 pupils. 88 teachers, among whom for Theoretical branches are Felix Draeske, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa Mrs. Rappoldi-Kahrer, Prof. Schmöle Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist Fahrman, Music Director Höpner, Organist Jansen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grützmacher; for Vocal Culture, Ifert, Frau. von Kotzebue, Mann, Chamber Singer Miss Agl, Organi Ronnuberger, &c.; for the Stage, Court Opera Singer Reichberger, Court Actor Senff-Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through Prof. EUGEN KRANTZ, Director.

Established 1846.

**C. G. RÖDER,**  
LEIPSIK, Germany,  
Music Engraving and  
Printing,  
Lithography and  
Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.



**LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.**  
Specimens of Printing, Title Samples and Price List free on application.

## "A Faulty Technic is the Common Cause of the General Failure of Piano Players." VIRGIL PIANO SCHOOL AND SCHOOL OF PUBLIC PERFORMANCE.

A. K. VIRGIL, Director.

The Technic-Klavier provides a new, superior and thoroughly scientific means of both Technical and Musical development, and at the same time insures far more rapid and sure progress in Piano Playing than is possible by any other means of study. New Term begins on Wednesday, January 30, 1896 (Instruction in German and English). Examination and Entrance days, Monday and Tuesday, January 24 and 25. Hours, 10 to 1 and 3 to 6. Prospectus descriptive of Method and Instrument (German or English) sent free. Personal explanations of same daily, 9 to 6. Interviews with Director by special appointment. Berlin, Potsdamer Strasse (Private Str.) 121 K.

## MADAME MORIANI, Private Academy for Voice Training AND SCHOOL FOR OPERA.

Voice Production, Voice Mending,  
and the Aesthetics of Singing Taught.  
Teaching in Five Different Languages.  
All the Repertoires, Classic and Modern.

The Art of Acting taught by M. VERMANDELE.  
17 Rue de Treves, BRUSSELS, BELGIUM.

## Pianos for Export

Manufacturers can secure export connections by addressing

"EXPORTER," care MUSICAL COURIER.

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

**Vose & Sons Piano Co.,**

174 Tremont Street, Boston, Mass.



